

MUSICAL AMERICA

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MINNESOTA MUSIC TEACHERS ENTHUSIASTICALLY ENDORSE "MUSICAL AMERICA'S" PROPAGANDA

Annual Convention at Albert Lea Proves the Most Successful in History of the Organization—John C. Freund Receives an Ovation—Leading Musical Authorities of the State Deliver Vital Addresses on Timely Subjects—New Steps Taken in Movement Toward Standardization and Granting of Music Credits in Public Schools

Albert Lea, Minn., June 23.

THE Minnesota Music Teachers' Association convened for its fourteenth annual session in Cargill Science Hall of Albert Lea College Tuesday afternoon. The large attendance, consequent to a greatly increased membership is attributed by President William MacPhail to three reasons, a growing interest in the association through the system of examinations inaugurated three years ago and in the presence, at this meeting, of two prominent figures in the musical world, John C. Freund, editor of *MUSICAL AMERICA*, and Mrs. Edward MacDowell. To these should be added the initiative and force with which Mr. MacPhail himself has carried out his own original ideas and those of an excellent program committee, as well as the generous hospitality, civic spirit and beautiful natural resources of Albert Lea which combine to make it a convention city, conceded to be second to none in the State.

J. F. D. Meighen, secretary of the Business Men's League, delivered an extremely cordial address of welcome relating some anecdotes to indicate that "the social status of Albert Lea is determined by the measure of hospitality shown by its citizens to its present visitors." The presentation of the key to the city but suggests the many avenues laid open for the entertainment of the city's guests.

President MacPhail Indorses John C. Freund's Work

President MacPhail, in his opening address, spoke tenderly and lovingly of the late Edward Alexander MacDowell, "first among American composers," and eulogized Mr. Freund as the leading influence in the cause of the American musician. He said:

"For years our music has been under the influence of Europe. Our American composers, teachers and artists have suffered for lack of appreciation. It has remained for one man to break the spell by bringing to the public in a fearless manner the real truth. It is our good fortune to have with us at this convention John C. Freund, who has done more for the independence of the American musician than any other man in the history of our country. It is through his efforts that standardization of teaching has taken such a hold in this country."

Continuing the subject of a standardization, as applied to this State, Mr. MacPhail referred to J. Victor Bergquist, formerly of Minneapolis, as one of the originators of the plan in Minnesota, and to the fact that the Minnesota association has not only established a system of examinations but has successfully carried on the plan for the past three years. Continuing, Mr. MacPhail said:

Examination Plan a Success

"The examinations offered for license by the association May 19 and 20 again proved that the plan is a splendid success. Forty-four candidates presented themselves, making a total of one hundred and thirty-nine, who have taken the examinations in the three years that they have been given. Public schools, seminaries, colleges, academies, private teachers and students have asked for the examination papers of last year. Two hundred copies of piano questions were printed, and many inquiries came after the supply was exhausted.

"The tide is flowing towards the examinations, and all indications are that

a larger number of candidates will take them each year as the public comes to realize that a certificate from the Minnesota Music Teachers' Association has a value. It is not an uncommon thing today to find our large educational institutions making the examinations compulsory to graduation, and several conservatories are advertising that pupils are prepared for the Minnesota Music Teachers' Association examinations. Numerous suggestions have been made for changes in the detail of giving the examinations, and experience has shown the examining board certain weak points which we hope

to have brought before you at a later time during the convention for discussion. The presidents of nine associations met in Chicago during the Winter to agree on a uniform outline for examination. It remains for our association to vote on the plans as formulated and since adopted by a total of twelve States.

"Of immense value to our association has been the work of our first vice-president, who has succeeded in perfecting a mailing list of over 1600 active music teachers throughout the State. Two issues of the *Minnesota Music*, a questionnaire and a preliminary announcement

have been mailed to the entire list, with what result cannot be entirely calculated as yet. We have at least succeeded in establishing a slight acquaintance with many whom we have never been able to reach before. Fraternal spirit, for which the association stands, demands that we do all in our power to help those engaged in our profession to a better knowledge of music and a higher standard of teaching.

"When the sole activity of an organization is the holding of an annual convention, its field of usefulness is very limited. To get together for three days each year is a splendid thing and materially helps those who attend, but it reaches only a limited number and for a short time.

"One of the finest things the association has done is to bring into life the bi-monthly paper, *Minnesota Music*, which has already done a great amount of good and is possessed of unlimited possibilities. There is no more effective means of reaching all the teachers in the State than by the use of our magazine. *Minnesota Music* has been issued bi-monthly since November, 1913, the program for this convention being the ninth issue.

Granting Music Credits in High Schools

"An important question to come before this convention is the matter of granting credits in the high schools throughout the State for the study of music. The students of our high schools are better students for the study of music, and our music students are better prepared to be musicians for a high school education. That our high school principals are beginning to realize the value of a musical education is shown in the returns of a recent inquiry sent out by the association, when 95 per cent of them went on record as favoring the granting of credits, provided there was some means of knowing the student had made the required amount of progress. It is for this convention to decide on a plan to offer to our high schools for adoption. The high schools of Minneapolis have granted credits for the past two years with good success. The same should be done throughout the State. That the study of music is a splendid discipline is acknowledged by all broad-minded educators. It requires concentration, diligence and patience, three virtues that improve any student's mind; it stimulates imagination and develops an appreciation of art in general. The discipline of music is the most severe we meet in any of our studies. Should the development of these faculties be considered a side issue, a mere accomplishment or a diversion? It should be as important a subject as any offered in our schools, and instead of making the study of music an added burden it should be encouraged in every way possible.

"We are assembled here for a purpose. We are pledged by our constitution to promote the true culture of music and to advance the interests of musical art. The principals of our high schools, having in charge the education of those who will soon constitute our musical public, have shown themselves ready to help us establish a method whereby music will become a major subject towards graduation. It is only necessary to think of the vast number of children there are who attend the high schools of our State to realize the responsibility that rests upon our action at this convention. If by our serious thought and conscientious effort we succeed in perfecting a plan whereby the music teacher may co-operate with the public schools to bring music into the lives of our high school students throughout the State the convention of 1915 will not be in vain."

Mary A. Molloy's Address

The afternoon session opened with a scholarly address on "The Encouragement of Liberal Culture as the Only Sure Foundation for the Fine Art of Music," by Mary A. Molloy, A.M., Ph.D., Dean of the College of St. Teresa, Winona, in which were pointed out the dangers of ultra-specialization. Parallels were drawn

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WILLIAM MACPHAIL

Retiring President of the Minnesota Music Teachers' Association, Whose Enthusiasm and Intelligently Directed Efforts Have Greatly Increased the Membership and Influence of the Organization

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from the study of language, literature, the fine arts, medicine, etc., and the claim made that each is forced to a consideration of correlating influences for its highest fruition as a specific force in life. It was pointed out that as the practice of medicine is based on the science of chemistry and physiology; sculpture on anatomy; rhetoric on grammar and logic; architecture on geometry; etiquette on ethics; so music has its fundamental scientific counterpart in the physics of sound and mathematics. There was feeling reference to the so-called decadent study of grammar, "an intellectual diversion afforded now only in the most select schools, as having its effect on one's appreciation of the musical phrase in the language of music." The long-buried chemical secrets of the lute-makers was cited as accountable for the want of the Stradivarius quality in modern violins. Stress was laid on the "harmonious development" theory of the psychologists as calling for balance and correlation between intellectual and emotional activities and advocating its application by the music teacher. Wide horizons with correlation of the humanities were advised for their practical value, with but a hint of the philosophical grounds upon which Dr. Molloy based her recommendations.

"New Lamps for Old Ones, Why Not?" by James Lang, was the captious title of a sincere and rational plea for new forms in modern composition as befitting the modern spirit in life. It was urged that the world moves on, as evidenced in music as well as in history and mechanics, and for the most part its advance may be traced in the ascending spiral. Music, it was claimed, must be accounted "good" if it is good in its epoch. Several composers were cited, showing that the new composer is usually counted a radical, and that art moves with the race, even as trees come and go while forest life is eternal. The value of any musical form, it was maintained, lies in its being "expressive of the thing," as illustrated in the suggestion that armor that would be suitable for a viking would hardly do for a mermaid. Mr. Lang's plea for the open heart and fearless utterance for the modern composer struck

that proved so inspiring to MacDowell. The resident population of the colony, numbering from fifteen to twenty from June to October, as viewed by Dr. Rudolph Eucken, led the distinguished

to the Modern Period" and "The Viola."

Public School Music

Elsie M. Shawe, of St. Paul, that member of the program committee having in



Some of the Musicians Who Participated in the Programs of the Minnesota Music Teachers' Association Convention in Albert Lea Last Week



Photo by Norman Butler

No. 1—Arthur C. Koerner, Composer, of Owatonna, Minn.; No. 2—Mrs. Carlo Fischer, Soprano, of Minneapolis; No. 3—Mrs. Edward MacDowell, Pianist, of New York; No. 4—Jessie Weiskopf, Pianist, of Minneapolis; No. 5—Franklin Krieger, Pianist, of St. Paul.

visitor to the remark, quoted by Mrs. MacDowell, "For years no such important movement has been started for the development of a national art." Mrs. MacDowell described the Peterborough Pageant and, with the aid of pictures thrown on the screen, created a distinct and pleasurable impression of the great outdoor stage, its wonderful forest setting and many beautiful scenes, accompanied by the MacDowell music used. A program of MacDowell music followed, Mrs. MacDowell explaining that she played the music as MacDowell played it, almost if not without volitional effort on her part. From the platform, in her playing and during the reception tendered by the Beethoven Club at the close of the program, Mrs. MacDowell exercised a winning influence upon the association.

Move Toward Standardization

The report of officers and committees indicated a vital quality to the work done during the year, and sound financial standing. Mrs. L. A. Bortel, first vice-

charge the public school conference, spoke of the importance of testing the voices of children in the sixth, seventh and eighth grades and in high school. It was held that many children in these grades are found to have a limited range, and if not assigned to a suitable voice part their voices would be injured and the music suffer as well. A point was made of the fact that children with voices suitable for first and second alto and pupils with bass voices make music in three or four parts not only possible but a necessity.

A demonstration of the classification of children's voices was conducted by means of a class of children ranging from fourteen to eighteen years of age, assembled by Mrs. Hattie Smith Fuller, of Albert Lea. The question arose as to whether boys with changing voices should be excused from singing or assigned to parts to which the few tones claimed by Miss Shawe to be almost invariably present, even in a changing voice, may be adapted. Choirmaster Stanley Avery and George Fairclough held to the former view. Mrs. Fuller, from her experience as supervisor, agreed with Miss Shawe.

Willard Patten, representing the voice department on the program, touched upon points of interest, showing how "the true achievement of artistic singing is the result of other factors as well as of voice." Intuition, judgment, absence of self-consciousness and personal vanity, sense of proportion, sincerity, humility, magnetism, entered into the speaker's estimated requirements of a singer who meets satisfactorily the responsibility of the singer to the poet, to the composer, to the muse of song, to those for whom the poet wrote and the musician composed. Special point was given to what it means to "reach" one's audience. In Mr. Patten's estimate "a wider culture than the study of music alone can confer is essential to the rounding out of the artist," an idea brought out with more or less emphasis by nearly every speaker heard during the week.

The concert on Wednesday afternoon brought before the association four Minnesota artists of high artistic value. Ella Richards and Franklin Krieger, pianists of St. Paul, appeared in a two-piano group consisting of Chaminade's "Le Matin," Templeton Strong's "An der Nuxenquelle" and Henselt's "Would I Were a Bird," following with a brilliant performance of Liszt's Concerto Pathétique for two pianos. They were very cordially received. Arthur Koerner's musical setting to poems of Rabindranath Tagore called forth the warmest praise of Mrs. MacDowell, who graced the afternoon session with her presence. As rendered by Mrs. Carlo Fischer, of Minneapolis, with the composer at the piano, they won a gratifying reception.

Mr. Freund's Address

As was expected, the address of John C. Freund, "just a plain American newspaper man," as the distinguished editor protested to one who would address him as "Doctor," was the event of the week to make the wide appeal and draw

the largest audiences of the convention. Immediately upon the appearance of Mr. Freund on a platform tastefully decorated with flowers and palms, with the speaker's desk suggestively draped with the American flag, every eye and mind was riveted upon the central figure. Interesting fact and eloquent appeal held the audience for two hours and a quarter, during which time members of the Min-

nesota Music Teachers' Association and residents of Albert Lea learned first hand the circumstances leading to Mr. Freund's propaganda in behalf of the American musician. A rapid fire of fact, figures, wit, humor, pathos, scorn, tenderness, sarcasm, sympathy, held the audience keenly alert, hanging on the speaker's words as though fearing it would lose something in the panorama of a long experience as unveiled in the relating of incident and anecdote, sometimes amusing, sometimes sad, always interesting.

The address carried a popular appeal to the musician for general culture, for broader interests in the affairs of life, a more active participation in legislative matters, a more general assertion and proving of his place and rights in society. "What can the musician expect of the legislator," said Mr. Freund, "if he does not register or vote?"

Mr. Freund spoke with feeling of the work of Mrs. MacDowell as a memorial of a great composer who was an American. A ringing note of prophecy unveiled the speaker's vision of brighter days for the American musician and American musical public. The applause which punctuated Mr. Freund's address with frequent outburst was prolonged into an ovation at the close, with many taking the opportunity for the hand grasp and spoken word of appreciation.

At the close of the lecture the audience



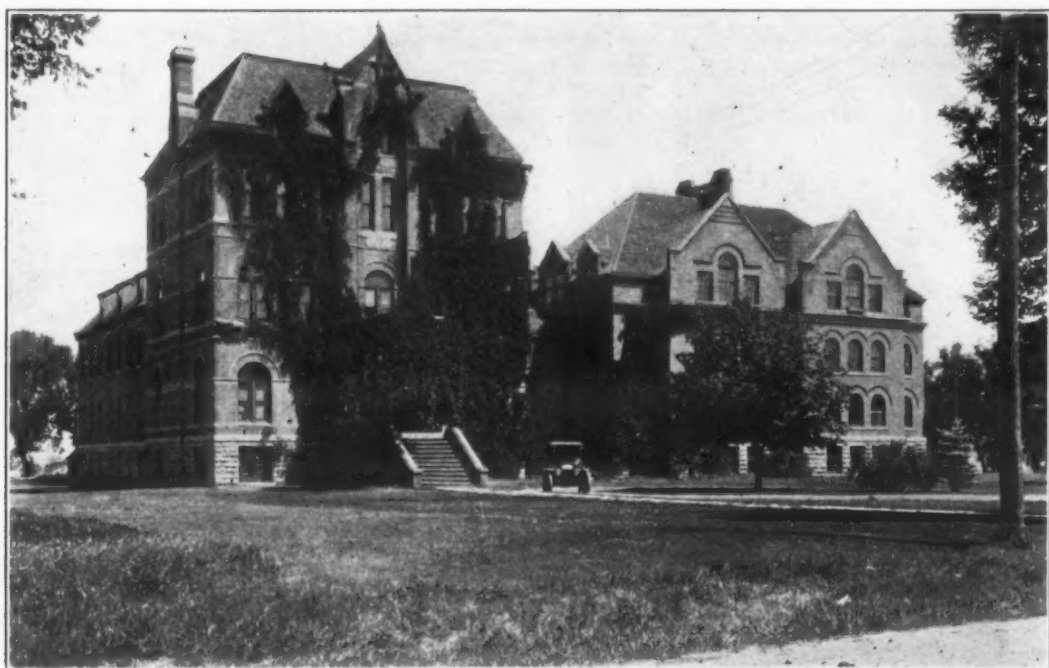
Harry Phillips, director of Macalester College of Music, Minneapolis, who was elected President of the Minnesota Music Teachers' Association for 1915-16.

divided, the men congregating for a "smoker" at the Elks' Club, the women accepting the hospitality of Mrs. Dr. Palmer.

Dr. Storrs Arouses Interest

Considerable interest was manifested in the topic, "Ten Years of Music in Minnesota," as discoursed upon by Caryl

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Albert Lea College, Headquarters of the Minnesota Music Teachers' Association Annual Convention

a sympathetic chord and was very well received.

The afternoon session closed with a concert in which Jessie Weiskopf shone as a bright particular star. Her medium of artistic expression was the Concerto in B Major, by Bortkiewicz. Temperament and sympathy in no uncertain degree dominated the atmosphere created by the pianist, who, with Ethel Alexander at the second piano, won the cordial approval of the audience. Lora Lulsdorf, a generously gifted contralto from Mankato, sang songs by Schumann and Schubert, also a group giving special pleasure by Kellie, Watts and Speaks.

Mrs. MacDowell's Recital

Of particular interest was the appearance of Mrs. Edward MacDowell, whose piano recital of MacDowell music was preceded by a short talk on the work of the MacDowell Association, as conceived by the late composer and sustained by the MacDowell Memorial Colony in the interests of professional workers in all the arts who would live the same simple life and work amid the same surroundings

president, reported the sending out of a "questionnaire" to the school superintendents of the State pertaining to "standardization" and the giving of credit in music (piano, voice, violin) to high school students studying with outside teachers. As a result the association authorized a course of study calling for two credits in music out of the total number of sixteen required for graduation to be presented, or the approval of the high school board convening in St. Paul in July. This action and the move to join the "Interstate Association of Music Teachers," recently organized, indicate the trend toward State and interstate standardization and unification.

R. Buchanan Morton, of Duluth, spoke of the "Volunteer Church Choir" with conviction. The paper brought out a spirited discussion by those who advocated and opposed the paid choir in a devotional service.

Gustav Flaaten, of Duluth, led in the discussion of matters pertaining to the "strings" under the following heads, "How Chamber Music Began," "Violin Compositions of the Italian Masters Up

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B. Storrs, music editor of the Minneapolis Tribune. Dr. Storrs confessed to a supposition that "Boston was born highbrow" until reminded that, less than thirty years ago, symphony orchestra concert audiences were hard to assemble in that city, and of the sign said to have

general discussion based on the "questionnaire" sent this year to the members of the association was participated in by Leopold G. Bruenner, speaking of "Harmony of To-day"; James Lang, "Value of the Study of Theory"; Miss Reeves, "Talent in the Child"; Stanley R. Avery, "Method of Teaching Sight Singing"; Mrs. Marie Ten Broeck, "The Benefit of

at Albert Lea, Former President MacPhail said:

"Members of the Minnesota Music Teachers' Association, Ladies and Gentlemen: Before we adjourn it is only fitting and proper that we express our appreciation to the man whose presence and address have been such an inspiration to this convention; to one who has dedicated

Opinions of the Press

The local press and the leading Minneapolis papers devoted columns to Mr. Freund's coming, and particularly to his address.

The St. Paul Pioneer Press alluded to him as "America's greatest musical authority."

The Minneapolis Journal said:

"The big event of the Minnesota Music Teachers' Convention was an address by John C. Freund, of New York, editor of MUSICAL AMERICA. The spacious church was filled to its capacity with teachers



Some of the Delegates to the Convention of the Minnesota Music Teachers' Association, held at Albert Lea June 22, 23 and 24. The Figures Identified by Numerals are No. 1, Harry Phillips, President; No. 2, William Mac Phail, Retiring President; No. 3, J. Austin Williams, Secretary; No. 4, James Lang; No. 5, George H. Fairclough; No. 6, Elsie M. Shawe; No. 7, Hattie Smith Fuller (Chairman of Local Committee); No. 8, Donald Ferguson; No. 9, Stanley R. Avery

been displayed over the exits reading, "This way out in case of Brahm's." Being thus reminded, the development of music in Minnesota in ten years seemed to him the more remarkable. An amusing account of the way in which so important a production as that of "Parsifal" by the Savage English Opera Company in Minneapolis, not so many years before the advent of the last decade, was reviewed by recruits from drama and society reporters, to whose efforts were added his own in response to a special assignment, indicated the beginning of a period of growth in the city of Minneapolis marked by the existence ten years later of the Minneapolis Symphony Orchestra, an organization such as would mark a high point in any city's musical ambitions. Dr. Storrs finds, moreover, great development in a change of feeling toward music as a force of life, "an integral part rather than an ornamental flourish." He finds a marked difference in the character of programs submitted to him for publication, in the requests for symphonies to be played on the Sunday popular programs, drawing attention to the fact that a large number of people were turned away from an all-Tschaikowsky program last winter than from any other Minneapolis Symphony Orchestra concert. Recognition was given the Music Teachers' Association for its widely felt influence and the musical clubs whose work was accounted as not perfunctory but serious.

Musicians and Public Opinion

J. Victor Bergquist's paper, "Music, Musicians and Public Opinion," was based on a "questionnaire" addressed to business and professional men, not musicians, with answers giving their opinion of music and musicians as such. Mr. Bergquist justified his choice of subject and method of treatment in his confession of faith in public opinion as a subtle thing at whose shrine we all worship, accounting it a good chastener, a good stimulant and oftentimes a comforter without which we cannot live. To the question as to whether music should be for "the masses or the classes" the answers advocated "no classes in America," and music for the masses for its disciplinary, cultural and educational values.

"The Rationale of Piano Technic" was treated in a purely scientific way, withal entertainingly, by Donald Ferguson. A

Public School Music to the Private Teacher"; Bertram O'Brien, "Pitch and Rhythm."

Election of Officers

The election of officers for the coming year resulted as follows: President, Harry Phillips; first vice-president, Mrs. L. A. Bortel; second vice-president, Emily G. Kay; secretary-treasurer, J. Austin Williams; auditor, Jean B. Vandegrift. Elected members of the program committee were Donald Ferguson, piano; Nellie Hope, violin; Ednah Hall, voice; R. Buchanan Morton, organ; Mrs. Hattie S. Fuller, public school music. Owatonna was chosen as the next place of meeting.

Concert of Minnesota Composers

The closing session was devoted to a concert program of Minnesota composers, the opening number of which was a "Scherzo" for the organ by Stanley R. Avery, the composer playing. Paolo La Villa's delightful two songs, "De 'Giorni Miei" and "Al Zeffiretto" were sung by Luverne Sigmund, the composer at the piano. George H. Fairclough's "Romance" in G and "Valse de Concert" were played by the gifted young pianist, Charlotte Burlington. Rhys-Herbert's songs, "In a Garden" and "In a Garden Forest Fair," with Frank Bibb's "Break, Break, Break" and "Rondel of Spring" constituted a group of songs sung by Kathleen Hart-Bibb, soprano. Two Preludes, two Sketches and a Serenade of Richard Czerwony were played by Hermann A. Ruhoff. Leopold G. Bruenner's "Gondola Song," "What Would I Carry," "Du" and "Eldorado," all compositions of merit and charm, were sung by Jane Holland Cameron, contralto, with Mr. Bruenner at the piano. James A. Bliss concluded the program with a rendition of his Sonata in C Minor. All of the compositions were well received, several being re-demanded.

At the conclusion of the concert former President MacPhail came upon the platform. I cannot do better than quote the description of the enthusiastic scene which closed the convention and which appeared in the Albert Lea Evening Tribune:

Rising Vote of Thanks for Mr. Freund
"After reading a telegram from Mrs. MacDowell to the effect that she would ever treasure the memory of the generous reception her lecture had been accorded

his life to the cause of music in our country.

"I ask you to extend a rising vote of thanks to Mr. John C. Freund, and to join in the singing of 'America.'"

"Amid long-continued applause the whole audience rose and sang the first and last verses of the great patriotic song.

"Cries of 'speech, speech,' brought Mr. Freund out from one of the back seats.

"He seemed deeply affected by the ovation given him. Briefly he expressed his gratitude, but said he accepted the demonstration for the cause he represented rather than for himself.

"The musical future of the country was bright with promise. Our composers should break away from the musical past, much of which, especially in opera, was of an artificial character, and should present in their work the ideals of this great Democracy, whose cornerstone is 'The Brotherhood of Man.'"

PURCHASES BOSTON OPERA SCENERY

Rabinoff Gets It for Company He Is Organizing for Pavlowa Tour

Arrangements have been concluded between Managing Director Max Rabinoff, of the Pavlowa Imperial Russian Ballet, and the receiver of the court intrusted with the affairs of the Boston Opera Company, whereby the grand opera company now being formed by Mr. Rabinoff, to appear in conjunction with the Pavlowa Ballet, secures the best of the productions used in the Boston Opera House—productions by Joseph Urban and L. Stropa. The acquisition of the Boston company's "Otello," "L'Amore dei Tre Re," "Carmen" (by Urban), "Gioconda," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci" (by Stropa) is regarded as placing the organization in as strong a position scenically as it is in the various other branches. Mr. Rabinoff has also

and music enthusiasts from all over the State."

The Minneapolis Tribune said:

"Mr. Freund's chief claim to present interest among those interested in music rests upon the fact that he was the first American to realize or at least to call attention to the moth-eaten superstition that musical conditions in Europe were so superior to those in America that no young man or woman who desired a musical career could hope to get it without years of study abroad. * * * The Minnesota Music Teachers' Association, whose crucial policy is the advance of American music as a creative, expressive and educational force, gave Mr. Freund a reception and a hearing that must have convinced him that his glorious seed had fallen upon fertile ground and that the growth of musical independence for America was safe so far as Minnesota is concerned." MRS. F. C. L. BRIGGS.

purchased the entire electrical equipment of the Boston Opera House.

Detailed announcement will be made later of the personnel of the opera company which Mr. Rabinoff is now assembling. Mr. Rabinoff said of his enterprise to a MUSICAL AMERICA representative:

"The presentation of Auber's 'The Dumb Girl of Portici'—a mimo-dramatic grand opera—should prove a revelation, and for this opera we are fortunate in having a scenic investiture now being designed and executed by Mr. Urban.

"Another feature, a mimo-choreographic grand opera for which the celebrated English composer, Joseph Holbrooke, has written the music, is 'The Enchanted Garden.' The scenery for this work is now being prepared by Bakst and the English scenic artist, Sidney Sime.

"It is gratifying to me to be able to announce that I have engaged for the tour of the ballet and opera company W. R. Macdonald, who was business manager for the Boston Opera Company; the same company's technical director, Robert F. Brunton, and head wardrobe mistress, Martha Pellegrini, and, as her assistant, J. Fritzi. Howard E. Potter is now in Boston supervising the removal of the scenery, costumes, properties and electrical equipment purchased."

CHICAGO'S SUMMER SEASON IS OPENED

Pageant, "The Life of Pan," at Midway Gardens—First Ravinia Park Concert

Bureau of Musical America,
624 Michigan Boulevard,
Chicago June 28, 1915.

WILLIAM HALE THOMPSON, Mayor of Chicago, and his cabinet assisted at the formal opening of the Midway Gardens last Wednesday evening, at which the pageant, "The Life of Pan," was presented in the open air for the first time, under the direction of Mrs. Arend Van Vlissingen. The National Symphony Orchestra, under Max Bendix, was heard in a miscellaneous popular program. Jane McArthur, soprano, sang an aria from Puccini's "La Bohème," and Joan Peers, six-year-old dancer, scored a "hit" with her graceful performance. The orchestra played in artistic fashion.

"The Life of Pan" is a dancing pantomime in which some hundred coryphees take part. The principal dancers, Miss Fissinger, as *Spring*, and Mr. Windrow, as *Pan*, performed several solo dances which gained much applause. The music written for the pageant is a collection of short pieces by Mendelssohn, Dvorak, Strauss and Tchaikowsky, and is under the direction of H. A. Erlinger. The story is an adaptation from the Greek legends of Pan, Apollo and Midas.

An audience of several thousand which completely filled the music pavilion and overflowed into the park attended the opening of Ravinia Park last Saturday evening, when the Chicago Symphony Orchestra, under the direction of Frederick Stock, began a series of concerts.

The program was made up of melodious selections, including the "Carnival" Overture by Dvorak, and pieces by Godard, Sinigaglia, Liszt, Reger and Rubinstein. Bruno Steindel, the violoncellist, was the soloist of the evening, and besides playing an Andante by Luebeck gave as an encore "Le Harlequin," by Popper, and also added a transcription of an aria from "Samson and Delilah" by Saint-Saëns, for which Walfried Singer supplied an original harp accompaniment. Joseph Pasternak conducted the music for dances by Joan Sawyer and others.

Charles W. Clark, the celebrated baritone, will spend a short vacation this summer in Colorado, at the ranch of John C. Shaffer. He will leave Chicago about August 15 and remain in Colorado until the end of the month. Up to his vacation time Mr. Clark will continue to teach his class of summer pupils. He will give two concerts at Kent State Normal School, Kent, Ohio, on June 30 and July 1, and on July 3 will take charge of a round table on the subject of "The Art of Singing" for the State Teachers' Association of Michigan at Detroit. He is also scheduled for four concerts at the Busch Conservatory on July 10, 17, 24 and 31.

Cleofonte Campanini, in a recent letter to the resident staff of the Chicago Opera Association, dated Paris, June 4, writes that the entrance of Italy into the war will have no effect upon the American engagements of Italian singers. Mr. Campanini has planned to make up a new double bill consisting of Massenet's "La Navarraise" and "Pagliacci." The first-named opera is to be produced especially for the purpose of giving Conchita Supervia, the new Spanish soprano, an interesting vehicle for the display of her talents. She will also probably be heard in Massenet's "Werther" and in Thomas's "Mignon."

Mr. Campanini is now in Switzerland and it is reported that he is negotiating with Felix Weingartner, the celebrated German conductor, to come to Chicago to direct Wagner operas.

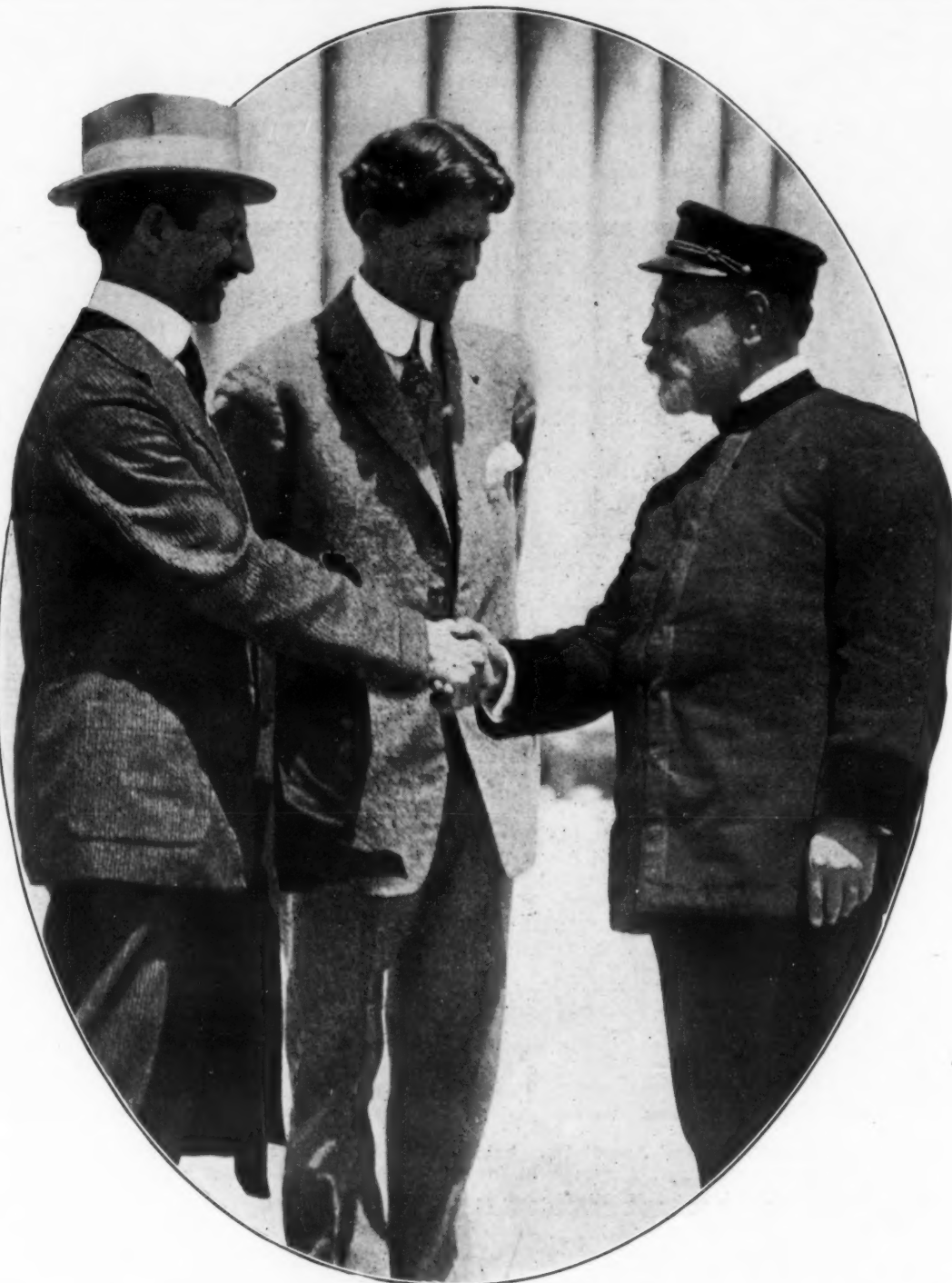
During the Ravinia Park season every Tuesday afternoon will be devoted to supplying an opportunity for young Americans, and particularly Chicago singers. Marie White Clark, soprano, was the first of these soloists and brought forth last Tuesday a "Pagliacci" aria and songs by Paulin, Dell'Acqua and Rachmaninoff.

The Chicago Symphony Orchestra is scheduled to give 101 concerts next season, of which thirty will be given outside of Chicago. MAURICE ROSENFELD.

Epstein to Be Farrar's Accompanist

Announcement was made this week that C. A. Ellis of Boston had engaged Richard Epstein as accompanist for the

SOUSA ADDRESSES YOUTHFUL PLAYERS IN OAKLAND SCHOOLS



Photographed at Oakland Technical High School. Left to right: Glenn H. Woods, Director of Music; Herman Trutner, Supervisor of Bands and Orchestras, and John Philip Sousa

OAKLAND, CAL., June 19.—John Philip Sousa, the noted bandmaster, recently visited the high school here and addressed the students of the school bands and orchestra. Mr. Sousa's training as a violinist as well as a brass and reed performer, made his talk to the students of infinite value and a strong demonstration of the possibilities of musical culture. Mr. Sousa said in his address that this was the second high school that he had visited in the United States. There were some 1,500 students in the auditorium at the time of his

address and the High School Band of thirty-five pieces played his "Stars and Stripes Forever" and a short program in acknowledgment of the honor accorded them in his visit.

Pupils of the Oakland schools have presented a number of recent programs at the Palace of Education, Panama-Pacific Exposition. Glenn H. Woods is the director of music and Herman Trutner supervisor of bands and orchestras. Dr. Kingsley played the organ accompaniment in the "Soldiers' Chorus" of the Elementary School concert. He played the big pipe organ in the Elementary Band concert, and Wallace Sabin for the High School.

ably come direct to this country after his engagement in Buenos Ayres, reaching here considerably earlier than is his custom.

coming concert tour of Geraldine Farrar. Mr. Epstein's artistry is well known. He accompanied Mme. Sembrich during the past season. It is learned on good authority that for this coming tour, which includes over thirty-five concerts, Mr. Epstein is receiving a remuneration which is a record for an accompanist.

Soloist Thatcher Taken Ill on Tour of Chicago Club

(By Telegraph to MUSICAL AMERICA)

CHICAGO, June 29.—Burton Thatcher, the Chicago baritone, was taken suddenly ill with pleurisy while on tour as soloist with the Chicago Sunday Evening Club, at Grand Junction, Col. He will be detained in the hospital for a month. MAURICE ROSENFELD.

Triumph for Caruso in Buenos Ayres

Record of Enrico Caruso's successes in Buenos Ayres is contained in a letter to his friend, E. M. Scognamiglio, received in New York on June 28. Caruso opened his season there as *Rhadames* in "Aida" on May 24 and earned the warm praise of the critics. His greatest triumph, however, was as *Canio* in "Pagliacci," which he sang on May 28. He was fifteen times recalled after the first act. Two extra performances of Leoncavallo's opera were arranged as a result and as much as \$40 each was paid for seats. Mr. Caruso will prob-

WELCOME HERBERT TO WILLOW GROVE

Overflow Audience Applauds His Opening of Three Weeks' Season

PHILADELPHIA, June 28.—Victor Herbert returned to Willow Grove yesterday for his annual engagement at Philadelphia's popular amusement resort, and will remain for three weeks, presenting four programs each day during that period. The audiences which welcomed Herbert and his splendid aggregation of musicians with great cordiality were "capacity" in size, and that is saying a good deal, since the band pavilion has 12,000 seats, and at each concert all of these seats were occupied, while the surrounding standing room also was taxed.

Although the programs were not supposed to be "Herbert," they were largely devoted to the works of the popular composer and conductor, among his new pieces that were listened to with evident and well-deserved appreciation being "Whispering Willows," an intermezzo of much melodious charm, dedicated to Philadelphia and the Willow Grove patrons. Another new composition by Herbert was "Estellita," which also "caught on" unmistakably, and excerpts from "The Only Girl" and "The Debutante" also were given. Rubenstein's "Kam-menoi Ostrow," Dvorak's "Gypsy Melody," three dances from Smetana's "The Bartered Bride," and a serenade and dance by Kautzenbach, were among the other numbers presented during the afternoon and evening.

The final week of the engagement of Arthur Pryor and his band at Willow Grove, which came to a close Saturday night, was marked by several special programs, among the most interesting being those of Thursday, when the Convention Chorus sang both afternoon and evening. At the first concert about 1000 members of the Junior Chorus sang, and in the evening the Senior Chorus, of 3000 members, was heard, under the direction of H. C. Lincoln. These choruses are connected with the Philadelphia County Sunday School Association.

Last Thursday evening the Choristers' Club, which recently was formed in Jenkintown, with a membership made up of singers residing in the several settlements along the York Road, gave its first public recital in the parish house of the Church of Our Saviour, at Jenkintown. The chorus, with the assistance as soloists of Elizabeth Bonner, contralto, and Bertrand A. Austin, cellist, sang such numbers as "The Splendor Falls," "The Perfect Day," "The Rosary," "The Long Day Closes" and "Swing Along," with good effect.

The concerts by the Philadelphia Band on the City Hall Plaza are giving pleasure to hundreds of listeners every pleasant week-day evening. This fine organization, as for several seasons past, is conducted with admirable proficiency by C. Stanley Mackey, who, during the regular musical season, is the tuba player of the Philadelphia Orchestra, and the programs are of the kind that tend not only to entertain but to cultivate musical taste and appreciation. A "popular" program presented one evening last week included scenes from "Tannhäuser," Wagner, and overture, "Jubel," Weber. A. L. T.

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FEDERATION OF CLUBS OPENS ITS BIENNIAL

Recital of American Works First
Musical Event of Meeting
in Los Angeles

LOS ANGELES, CAL., June 24.—With the arrival of a special train from Chicago and other eastern points Sunday night, the Biennial Convention of the National Federation of Music clubs practically had its beginning.

This train brought about 200 composers, performers and amateur musicians and their friends, with the leading officers of the Federation. Among those on board were Mrs. Julius E. Kinney, of Denver, president; Carlotta Simons, of Duluth, recording secretary; Mrs. H. Smisart, of Denver, corresponding secretary; Mrs. J. S. Morris, treasurer; Mrs. John P. Walker, auditor; Mrs. H. Talbot Peterson, Mrs. William A. Hinkle, Mrs. William Gilfillan, and Mrs. John Leverett, vice-presidents.

Prominent Arrivals

Among the musicians on board were: Carl Busch, of Kansas City; Charles W. Cadman, of Pittsburgh; Arne Oldberg, winner of the symphony prize; Faith Rogers, winner of the song prize; Tsianina Redfeather, Indian soprano; Pasquale Tallarico, pianist; Yvonne de Treville; May Peterson, soprano; Ella May Smith, chairman of educational department; Mrs. Frances E. Clark, Philadelphia; Mrs. H. H. Foster, of Little Rock; Mrs. C. L. Harris, of Providence, R. I.; Mrs. Alan R. McNitt, Salt Lake City; Mrs. David A. Clark, Chicago; Helen Frances Doyle, Ithaca, N. Y.; Mrs. E. M. Edjar, Chicago; Gertrude Quinlan, Philadelphia.

The first session of the convention occurred this morning at the Gamut Club building. The address of welcome was given by Mrs. William H. Jamison, of Los Angeles, vice-president for the western section, an eloquent and talented woman, responded to by Mrs. Julius Kinney, the president of the Federation. Officers' reports and the report of the credentials committee were heard. The appointment of committees was followed by adjournment.

Program of American Music

The first musical gun of the week was the program of American music at the Mason opera house this afternoon, though there had been a lecture on the opera, "Fairyland," Wednesday afternoon and a concert of the Ellis Club Tuesday night, which were not on the regular convention program.

Mrs. Jason Walker, chairman of the American music committee, presided over the American program and read an address on American music, followed by F. W. Blanchard, president of the local American Opera Association, who is very enthusiastic on our national musical propaganda and who has borne much of the burden of the production of "Fairyland."

Charles F. Lummis, author, archaeologist, former librarian of Los Angeles, began the aboriginal part of the program with a demonstration of early Indian music followed by Princess Tsianina (of the Cherokee-Creek tribes), in a group of Indian songs by Troyer and Burton.

Following this, came a program of chamber music, Adolph M. Foerster, of Pittsburgh, furnishing a serenade trio, opus 61, played by Messrs. Oskar Seiling, violin; Axel Simonsen, violoncello, and Homer Grunn, piano. This scholarly work is to be followed by a Quintet in F Minor, composed by E. R. Kroeger, of St. Louis and played by the Brahms quintet, of Los Angeles, including the following: Oskar Seiling, violin; Louis Rovinsky, violin; Rudolph Kopp, viola; Axel Simonsen, the composer to take the place of the club's pianist, Homer Grunn. As Mr. Kroeger was announced to arrive in Los Angeles only a few hours before performance, this gives but little time for rehearsal.

Between these two happy examples of modern American chamber music Isabelle Richardson, of Chicago, was billed for a group of songs by Downing, Lester, Spross, Speaks and Woodman. Miss Richardson is a delightful singer and was well placed on this program. The musical members are announced to be preceded by an address on American music by Mr. Kroeger.

It is notable that all the student con-

HOUSEHOLD PETS AND 'CELLO SHARE HOME LIFE OF BEATRICE HARRISON



Beatrice Harrison, the English 'Cellist, in the Environment of her London Home. Above: Left, Miss Harrison with Her Canine and Feathered Pets; Right, In the Garden. Below: Miss Harrison and Her Young Sister in the Music Room

ASIDE from her devotion to the 'cello, there is probably no element in Beatrice Harrison's daily life which enlists her keen interest as much as her household pets. In two of the above pictures the young English 'cellist is shown surrounded by these friendly associates in her London home. In the upper photograph on the left the room represents a combined kennel and aviary. Miss Harrison has several Airedales which have won prizes in English dog shows, and one of these she expects to bring with her on her next American tour.

Born in India, Miss Harrison reflects in her genial personality a combination of the subjective thought of the East with the objective of the West. Per-

haps the martial spirit of her ancestors accounts for the dash, brilliant breadth and virility of her playing which is tempered with the refinement of English social life. Her mother's ancestors were civilians, civil engineers for the most part, and her father's military men. Her great-grandfather, Captain Lugard, one of his sons, Sir Edward Lugard, and her grandfather all gave the most distinguished service to their empire in many campaigns. Her father and his brother are both officers in the English army at present.

Her Precocity

Beatrice Harrison, herself, astonished people by her remarkable precocity. But her mother was anxious for her normal development, and the healthy outlook which she has upon her art is undoubt-

testants of the Federation, the district prize winners, are on the ground.

Dominant Club's Banquet

Last night the Dominant Club gave an elaborate banquet to the leading guests of the convention and the principals in the "Fairyland" presentation. It was a happy welcome by the leading woman's professional musical club of the West to a brilliant array of guests. The 200 persons who sat down to the tables in the Ebell Club all radiated the Western spirit of good cheer and optimism. Mrs. W. H. Jamison presided in her accustomed happy fashion and introduced the following speakers, who were heard at more or less length: Brian Hooker, librettist; Alfred Hertz, conductor. Mrs. H. H. A. Beach, composer; Arne Oldberg, symphony prize winner; Faith Rogers, song prize winner; Charles W. Cadman, composer; Pasquale Tallarico, pianist; Mrs. Julius Kinney, president of Federation Yvonne de Tréville, soprano; Claude Gotthelf, pianist; Cecil Fanning, baritone, reading his poem, "Impressions

of California," and F. W. Blanchard, president of American Opera Association.

Telegrams were read from delayed musicians. A number of topical songs suited to current musical events were sung by club members, adding not a little humor to an event that was a happy opening to the social affairs of the convention.

In recognition of the services of F. W. Blanchard in furthering the production of the prize opera, it is announced that the board of directors of the Federation has elected him to an honorary vice-presidency and has decorated him with the gold insignia of the Federation.

Mildred Dilling, Harpist, in California Recitals

Mildred Dilling, the young American harpist, who is now on an extensive tour of the Western States, was chosen as the representative American harpist, to present the American phase of harp music,

edly due to this discriminating guidance. Consequently when she appeared in public as a 'cellist with a full sized instrument at the age of eight she played quite naturally and without undue strain. Two years later she entered the Royal College of Music and won the gold medal of the Associated Board against 4000 competitors of all ages. After four at the Royal College of Music she took a post graduate course with Hugo Becker at the Berlin Hochschule. While there, the Mendelssohn Prize was awarded her.

Her Early Career

Her successful début in London, was followed by that in Vienna, where she won the endorsement of the critic Korngold. Petrograd and other capitals next fell under her spell.

The genuineness of Miss Harrison's success was further tested by revisits to all of these centers and the first impressions were in every instance more than confirmed. A third tour raised her still higher in the minds of music lovers of these European countries and a fourth and comprehensive tour of sixty-three concerts was booked on the Continent between September and December of last year. Her success in England and America was equally marked. Miss Harrison is under the management of the Booking and Promoting Corporation.

at Trinity Auditorium, Los Angeles, before the National Federation of Musical Clubs. She appeared there in a joint recital, on June 29, with Frederick Preston Search, 'cellist, and Carrie Jacobs-Bond. On June 14, Miss Dilling gave a harp recital with organ accompaniment at the Mission Inn, Riverside, Cal., and on June 22, appeared in recital at the Maryland Hotel, Pasadena. On July 4 she will play at San Diego and on the 10th at San Francisco.

Praises Interview

To the Editor of MUSICAL AMERICA:

I wish to thank you for the beautifully written interview with me in your last issue. Your correspondent, Willard Howe, not only quoted me in every instance correctly, but made judicious selections from the different subjects touched upon in our talk.

Yours for the Uplift,

A. TREGINA.

Washington, D. C., June 27, 1915.

SAINT-SAËNS'S "HAIL, CALIFORNIA!" CALLED "MADE-TO-ORDER MUSIC"

"Written for the Occasion" Is Heard Throughout Symphonic Episode, Say Listeners at San Francisco Exposition When Venerable Frenchman Conducts His Work—Music More Descriptive of "La Belle France" than of Rugged California—Orchestra, Sousa's Band and Organist Sabin the Interpreting Force

Bureau of Musical America,
1101 Pine Street,
San Francisco, June 23, 1915.

"HAIL, CALIFORNIA!", the symphonic episode composed by Camille Saint-Saëns especially for the Panama-Pacific International Exposition, was given its first public hearing in Festival Hall last Saturday evening. The composer conducted and the composition was played by the Exposition Orchestra, Sousa's Band and Organist Wallace A. Sabin.

There were about 4000 listeners. Never before in the West had so important a composer appeared to introduce to the world a new work. The musicians and all the genuinely musical people properly appreciated the value of the occasion, but "society" did not, and most of the boxes which the most fashionable set so eagerly filled at the Boston Symphony concerts were glaringly vacant.

Ovation to French Master

As soon as Saint-Saëns was observed on the stage there was a spontaneous outburst of applause and when the composer neared the front of the platform

the entire audience arose and stood for a minute or more while continuing the loud demonstration. Then the venerable Frenchman took his position and began the concert.

"Hail, California!" is not a great composition, except for the place, time and occasion. "Written for the occasion," in fact, is heard all through it. A native composer of anything like the ability of Saint-Saëns must have found something distinctively Californian, something rugged and elemental, perhaps, for such a composition. This was not to have been expected of a man who had never visited the West, however; and Saint-Saëns has written just what was expected. "The Land of Sunshine, Fruit and Flowers" is well pictured from the viewpoint of the imaginative stranger who looks upon California as a sort of Edenic and overly-horticultural region with the warm and lazy breezes gently wafting the fragrance of orange blossoms and roses through the wondrous gardens where the mocking-birds sing.

Inappropriate to Atmosphere

It was a cold, raw night at the Exposition grounds; not cold by the thermometer, but the ocean winds blew strongly, so that overcoats were needed for comfort. That rugged, vigorous characteristic of the local summer had probably never been heard of by the composer. There are floral and summery spots in California; but the Eastern idea of what is here meant by sunshine, fruit and flowers contains little of the truth about the conditions of freedom, grandeur and glory that here exist. The delicacy of the Saint-Saëns descriptive-ness is better suited to rich garden scenes in France than to any representative scenes in California.

The new episode opens in a sort of carnival spirit, as any written-to-order Exposition work should. Then the patriotism of Saint-Saëns is manifested in strains from the "Marseillaise," these

leading up to the exquisite ideality of sunshine and flowers. The harp, flutes, clarinets and violins are prominent in the genuine tone-poem that contains the composer's dream of the West and is in itself very beautiful, the most valuable part of the composition.

Patriotic Airs of Two Nations

Something of the old Spanish days is next pictured, and with good effect. "The Star-Spangled Banner" is used with proper historical significance and then comes the military march with which the composition is concluded, this following a brief organ interlude. In the last part of the episode the strength and dignity of California life are represented; the "Marseillaise" and "Star-Spangled Banner" are woven together in stirring way; and loudly the organ comes in at the end.

The audience received the composition with great enthusiasm. Richard Hageman took charge of the orchestra during the playing of "Omphale's Spinning Wheel" and the A Minor Concerto for 'Cello and Orchestra, Op. 33. Horace Britt was the 'cellist and he played with skill. He is the principal of the orchestra's 'cello choir. Saint-Saëns directed "La Foi." Ada Sassoli played a harp solo with distinction, and the concert concluded with the Ballet Divertissement from "Henry VIII."

THOMAS NUNAN.

NEWBURGH CHORAL EVENT

Mr. Reardon and Other Soloists Heard in Mr. Rutenberg's Program

NEWBURGH, N. Y., June 19.—The annual concert given by the choral society under C. B. Rutenberg occurred last evening at the Y. M. C. A. when Gade's "Erl-King's Daughter" and a short miscellaneous program were presented.

From New York came George Warren Reardon, the popular baritone, who scored heavily in the first part in Kramer's "Allah," Ware's "Mammy's Song" and Morgan's "Robin Goodfellow." In the cantata he sang the music of *Sir Oluf* in a distinguished manner, with fine vocal quality, excellent enunciation and dramatic power. His reception by the audience was an enthusiastic one and his success pronounced. The work of Dorothy Crossman, soprano, and Katharine Riley, mezzo-soprano, in the Gade work was satisfying, while in the first part of the evening's entertainment Bertha Rider sang a group of American songs by Woodman, Spross and Cad-

man artistically. The male section of the chorus sang James H. Rogers's "But they didn't" at the opening of the program. The choral singing of the Gade music under Mr. Rutenberg was very creditable. Mrs. William C. Belknap presided at the piano in an able manner.

Merle Alcock to Appear in Greek Plays of Margaret Anglin

Merle Alcock, the young contralto, has been especially engaged by Margaret Anglin for her Greek play productions, "Media," "Iphigenia in Aulis" and "Elektra," at the famous Greek Theater in Berkeley, Cal., during the month of August. Besides her engagement for the Worcester Festival Mrs. Alcock is to make a three weeks' tour through the South, beginning the second week of November. Mr. and Mrs. Alcock left New York last week for a few joint recitals in Ohio and Iowa, after which they go to California for the month of August.

It's a Boy!

To the Editor of MUSICAL AMERICA.

I take pleasure in announcing that a boy has been born to Germaine Schnitzer (Mrs. Leo Buerger) at her country home, Edgemere, L. I. Mother and son are doing well. Very truly yours,

CAROLINE KLIPPNER, Secretary.



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Regarding her appearance as soloist with the Russian Symphony Orchestra, Mr. H. E. Krehbiel wrote in the *Tribune*:

"Kitty Cheatham was delightfully effective in the 'Nutcracker Suite,' the story of which she told in a most graceful and ingenious version prepared by Walter Prichard Eaton and herself. So winning was Miss Cheatham's narrative and so graciously helpful to the music that had the audience had its way every number would have been repeated."

Miss Cheatham has given the "Nutcracker Suite" 8 times with leading symphony orchestras.

All inquiries to Harriet Johnson,
274 Madison Ave., New York
Tel., 5132 Murray Hill.

"The Philadelphia Record" says:

"Spalding, an American violinist, who has attained celebrity in the music centres of Europe, created a sensation by his mastery of the violin. He has an enormous technique, but one quite loses sight of that in the dramatic quality of his work, which continues to astonish throughout his playing. Like most of our violinists, Spalding is free from affectations and proclaims his intense individuality through the medium of his music, and not through senseless gesture. His tone is one of rare charm, also 'cello-like in depth, and his bowing approaches the phenomenal. Many times he was recalled, but without an encore."

"The New York Press" says:

"This writer has always admired Albert Spalding, not only for his absolutely unostentatious technical ability, but more still for his fine musicianship, his intelligence, his good taste, and his scorn on the concert platform to invite approval through anything but legitimate artistic means. Yesterday, however, after a prolonged absence from New York, he rose superior to all his previous performances in this city, revealing a proficiency in the technique of his instrument, an authority and musical grasp, which surprised even those who felt the utmost confidence in his powers."

Max Smith.

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Dear MUSICAL AMERICA:

The death of Rafael Joseffy, the distinguished musician and piano virtuoso, whom, when he was in his prime, many ranked with Paderewski, will not mean much to the present generation. To those, however, who can go back 30 years it means the loss of one of the greatest artists of the time.

Joseffy was at his best 25 years ago. Of late he had retired from the concert stage, devoted himself to teaching and latterly undertook the editing of some musical publications.

It was known among a few that he had long been suffering from a brain malady of a very serious character, though he had, from time to time, lucid intervals, which gave his friends and his family hope of his ultimate recovery.

You will, no doubt, publish a record of his career and tell how he was born in 1852. You will tell of all the various masters with whom he studied, but you will not tell the romantic manner of his debut in this country which I well recall.

Joseffy was the typical Semitic genius. I prefer to use the word "Semitic" to the word "Hebrew." It means more and embraces more, for, remember that the Hebrews are only a part of the Semites, that great race which gave us the Moors of Africa, who came over and conquered and civilized Spain; who gave us, before that, the Carthaginians, who disputed empire with Rome, and had reached a far higher degree of artistic eminence and appreciation than had Rome.

If I were asked, as I have compared Joseffy to Paderewski, how I would define their talent, I would say that Joseffy, like his type, played from the heart. He was intensely human and was wholly free from affectation, absolutely direct and honest in all his art work. He never posed. He was rather of a nervous, retiring disposition. In a way he disliked publicity. Paderewski plays from the brain. He is an intellectual—and, if you like, soars into the infinite. He charms by his marvelous interpretation of the masters, but he rarely reaches the heart. He is a past master in the art of "posing."

I have heard compositions of the masters played by both, and while Paderewski appealed irresistibly to my intelligence, Joseffy carried me away by his humanity.

About the time that Joseffy came to the United States, namely in 1879, there was intense rivalry between the great pianoforte houses. Indeed this rivalry was so intense and meant so much in the way of dollars and cents that it was a common thing for some ambitious speculator to invest in a pianist and bring him over.

Thus it was that Herman Colell, a tobacco importer, made a contract with Joseffy, who had already won a great reputation in Europe, and endeavored then to sell him out at a profit. The late William Steinway turned the proposition down, as did his great helpmate, Charles F. Tretbar, for reasons which it is unnecessary to state now, but which they considered sufficiently valid to govern their decision.

Then it was that Mr. Colell made a deal with the Chickering house, which had just opened its music hall (now an apartment house) on Fifth avenue and which was one of the most beautiful and acoustically perfect that this city ever had.

Joseffy appeared and created a furore. There was only one critic at the time,

who tore him to pieces, and that was a critic by the name of Otto Floersheim, then connected with the *Belletristisches Journal*, a German paper. For several reasons that need not be gone into now Floersheim wrote an article which was so unjust, so absolutely contrary to the facts, certainly with regard to the reception which Joseffy received at the hands not only of the press but of the musical public and the musicians, that it created a sensation, and not an agreeable one.

Perhaps your editor remembers the incident, for Floersheim's hostile article appeared in his paper which, at the time, if I remember correctly, was known as *The Musical and Dramatic Times*. The regular critic of this paper was the great musician and conductor, Gotthold Carlberg, one of the first to produce a Wagner opera in New York, which he did with the "Flying Dutchman" in which Eugenie Pappenheim, still living, made her New York debut. Carlberg had had trouble with Joseffy and refused, in a very honorable manner, to criticize him. So Floersheim was engaged to write the article.

Within a short time Joseffy's genius had made itself felt all over the country. The Steinways then took him up, to whom he ever after remained loyal.

The enterprise of Herman Colell in importing Joseffy led to several tragedies. The fact that Colell, the tobacco importer, had made money with Joseffy and with several other musicians whom he imported later, induced his son, Edward Colell, to follow in his footsteps. Edward Colell was for many years connected with the Chickering house, in consequence of his entrance into the musical field. He had married a singer, a very beautiful woman. I can well remember being with him when he was awaiting her coming at Rockaway Beach and the telegram came informing him that his wife had slipped from the platform, had both her legs cut off and had died then and there.

This tragedy weighed on Colell's mind. Not long after a great sensation was caused by an ocean steamer finding Colell swimming, for he was a great athlete, miles out at sea, and, as he reported, endeavoring to cross the ocean that way.

Not long ago that chapter of musical history was closed by Colell's suicide.

To return to Joseffy: He was a great genius unquestionably and a most lovable man. He was one of the first great artists who, through the piano, made the compositions of the masters known all over this country as no one else had done before with, perhaps, the exception of Rubinstein and a few others.

When the history of the musical progress of this country comes to be written Rafael Joseffy deserves a high place.

I can recall one instance when Theodore Thomas, while conducting a great concerto with the Philharmonic, when Joseffy was the soloist, was so carried away by the charm and the poetry of Joseffy's playing that he forgot his habitual reserve and embraced him before the audience.

One of Joseffy's characteristics was an intense sense of humor.

He waited for a long time to get even with Otto Floersheim who had written that utterly uncalled-for article about him when he made his debut. He got his opportunity when, on a certain occasion, being in Steinway Hall, Floersheim met him and said:

"Joseffy, will you be so kind, if So-and-so calls, to tell him that I have gone to take a Turkish bath?"

When the gentleman called at the hall and inquired, Joseffy stepped forward and said:

"Floersheim ist nicht hier. Er macht tinte." ("Floersheim is not here. He is making ink.")

This allusion to the celebrated critic's disorderly personal habits was enjoyed for a long time after by all the old timers.

The publication in your last issue of a story to the effect that Geraldine Farrar when she was on her way to Los Angeles to pose for the "movies" had shouted "*Hoch der Kaiser*" and given interviews to the principal Chicago papers announcing her absolute sympathy with the German cause in the war created a sensation. In Chicago it caused a number of prominent society women to band together to boycott our great prima donna when she goes there to fulfill her operatic engagements.

I don't think that boycott will amount to a hill of beans. It will all be forgotten by the time she gets there next fall.

In the meantime La Geraldine has played a stroke worthy of a master of diplomacy. She has never, you know, been strong with the Germans except in Berlin. Her rôles have been more, as you know, in the Italian operas. Coming out as she did, she has appealed to the patriotism of every German and German-

American lover of music—and there are millions in this country.

Furthermore, she is only paying a debt of gratitude, for, as you remember, she obtained her great start and her prestige in Berlin and, indeed, was so popular that there were all kinds of stories started about her and her friendship for the Crown Prince, which was vehemently denied at the time.

Her pronouncement, which, as I said, while it may lose the support of a few society women in Chicago and elsewhere, will bring thousands and thousands of Germans enthusiastically to her banner. La Geraldine is an awfully shrewd girl!

I am impressed with the truth of the observation which I have made before, namely, that there are artists who do not need a press agent. No press agent could do for them what they can do for themselves. That is, of course, when they have obtained such eminence in their profession that the press is willing virtually to print almost anything that they say—or do.

Incidentally I may say that whatever La Geraldine lacks in the art of obtaining publicity—is not "Ma" there to help out? Don't forget that Geraldine's "Ma" has long been looked upon as an institution at the Metropolitan.

Henry Russell, the erstwhile manager of the Boston Opera House, having arrived in Europe and finding that his scheme to attract young American students to the other side has gone a'bornin', has broken loose. I knew he would.

This time it is in connection with a scheme, as announced by the New York *Evening Sun*, to attack German music here, with the aid of the Opéra Comique in Paris.

A few days ago Russell announced that M. Gheusi, one of the directors of the Opéra Comique, would co-operate with him for an opera academy, so that the best pupils would have an opportunity to make débuts at the Opéra Comique.

Well, if the conditions at which young girls generally make their débuts at the Opéra Comique are to be continued, all I can say is, "Call the police!"

In the cablegram to the *Evening Sun* M. Gheusi states that later he will tour the United States with Mr. Russell with a full Opéra Comique company and such of the pupils as are worthy.

It is not made clear as to whether Henry Russell or M. Gheusi is to decide as to the worth of the pupils.

Incidentally Mr. Russell has announced that it is impossible to launch his original scheme before the end of the war—whenever that may come—because the State Department refuses to issue papers to American students at the present moment.

Incidentally M. Gheusi has explained that his decision to co-operate with Mr. Russell in his scheme is due to a burning desire on the part of the Opera House to spread French musical culture in the United States, thereby weakening the German musical control in this country and spreading the popularity of French lyric opera, at the same time arousing France to the opportunities for musical expansion over here.

The scheme reminds me of the remark of a prominent business man whom I once asked as to his opinion of a certain effort in the particular industry in which he was engaged to form a trust. Taking his cigar out of his mouth, he let out a long puff and then said, meditatively:

"It's a devil of a good scheme—if it works!"

Josef Hofmann, who came over here, you know, as a wonder child, is at it again. This time it is in the shape of an interview published in the New York *Times*.

In this article Mr. Hofmann bewails the sordid view taken of musical matters in this country and says that when he goes from one city to another the usual question asked is: "What kind of a house did you have?" In other words, success is gauged by the amount of money in the house. Nobody, says Mr. Hofmann, cares what his program was, or whether he played as well as on some other occasion, whether he failed or succeeded artistically, whether he found the acoustics of the hall satisfactory. None of that. It is always, "What kind of a house did you have?"

I am sorry for Mr. Hofmann for the kind of company he evidently keeps.

I am amused, as I have been before, by Mr. Hofmann's wail of woe as to our musical status. His strictures concerning our lack of musical culture make me smile. If they were true we would not have given him the fortune which he has already amassed here.

What tickles my sense of humor most, however, is that Josef Hofmann, notoriously is one of the most money loving,

money saving musicians before the public to-day.

That a man whose disposition is so well known among musicians should come out in a paper like the *Times* and positively bewail our hopeless condition, our mercenary standards of judging art, as I said, tickles my sense of humor.

Suppose you were sitting quietly in your sanctum, took up a magazine, and, turning over its pages, found a story which began as follows:

"I intend to shoot myself at the salad course," she murmured, by way of beginning the conversation.

"I beg your pardon," said the man who had taken her in to dinner, "what were you saying?"

"I said I intend to shoot myself at the salad course."

And when you read further and found that the lady had a lovely little pistol in the bag which she had in her lap, and that she had made it fully clear to the gentleman who had taken her in to dinner that she purposed to make a sensational exit by suicide, and when you read further and found that she was a girl of considerable talent and beauty who had studied many years but had made a fiasco at her debut at the Metropolitan, would you not get more and more interested?

But I am not going to tell you whether she shot herself or whether the gentleman married her, or didn't marry her. All of that interesting story I leave to you to get from the June number of the *American Magazine*.

I think, however, that you will agree with me that nothing more startling could be said when you are enjoying a dinner of unlimited courses at a house where the hostess is known to have an exceptionally fine French chef than to have a beautiful woman suddenly inform you, with a serious and quiet mien, and without betraying any sign of insanity, that she intended to shoot herself at the salad course.

That the gentleman at her side endeavored to turn the conversation and to find out why she did not do it with the entrée or with the ice cream does not detract from the seriousness of the story.

Incidentally it shows what I have always contended, that we do not appreciate the great artists sufficiently. We have no idea of the years of work and self-denial that it takes to reach that position known as the world-renowned prima donna, and that it can all be lost in a night, as was the case of the renowned Gerster, who went down before a crowded house at the Metropolitan during the régime of Abbey, when she stood up, and with pale face but wholly unconsciously, sang hopelessly out of tune, showing that she had lost her musical ear.

I see by the papers that Frederick Stock, the conductor of the Chicago Symphony Orchestra, will produce a work of his own, to celebrate the twenty-fifth year of the orchestra's existence. It will probably be called "Festival Music."

Stock is certainly a remarkable man, and I should not be at all surprised if he proves to be the exception among conductors—namely, a musician who can not only present the works of others, but a masterpiece of his own.

He certainly deserves credit for his wonderful work with the Orchestra, and for the unquestioned influence he has exercised in the musical life of Chicago. He has shown himself to be a worthy follower of Theodore Thomas, who virtually educated him to the position he occupies, for, you remember, he was Thomas's assistant for several years, used to rehearse, and, at times, even conduct the orchestra, when Thomas was unable, through failing health, to do so.

One feature of the coming series of next season's work by the Chicago Orchestra will be that it is planned to dwell, as that clever writer, Felix Borowski of the Chicago *Herald* says, less upon the activities of imported soloists. It will make a feature of the orchestra itself.

As I have often thought, when you have a great orchestra, why is it necessary to import a lot of soloists, who sing or play works, which, while fine, noble and distinctive in themselves, often do not harmonize with the rest of the program?

Here is the latest story concerning Sain-Saëns, the distinguished French composer, who, you know, has repeatedly, since he was in this country, expressed his aversion to everybody and everything German. In fact, it is an open secret that when he was at the Biltmore, he instructed the clerks not to send to his room anyone whose card bore a German name.

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

With this introduction, let me state that after his arrival, the Aeolian company conceived the idea of getting him to make some records for their piano players, and so they deputed one of their most distinguished representatives, Mr. Clarendon H. Pfeiffer, to interview M. Saint-Saëns, and to induce him to make these records for the company.

Pfeiffer who is a man with a charming personality, undertook the job with fear and trembling. How on earth was he with a German name to get this old Frenchman, now over eighty, to accede to the wishes of his company, even if there was a considerable financial consideration in view?

He was so scared that he never presented his card. Indeed, he took his name off the door of his office in the building of the Aeolian company, on Forty-second Street.

Very cleverly and diplomatically he ar-

anged, finally, with M. Saint-Saëns to land of heart's desire, more heavenly than earth and more human than heaven—that is what I meant by 'Fairyland.' The opera is merely the story of how two persons found that heaven and earth are one."

"I believe," said Conductor Alfred Hertz, "that Mr. Parker has contrived to strike a new note in American composition. He has taken a daring forward step, one which should bring renown not only to him but to all connected with the production. The treatment of the themes of 'Fairyland' is decidedly modern, and it possesses in addition to movements of melodic beauty an even larger number of moments demanding the most advanced handling of the orchestral material. The composer has shown his advance beyond scholasticism into the realms of real fantasy and imaginative beauty. The experience gained by my orchestral players in the Los Angeles Symphony Orchestra makes it possible for them to grasp the technical difficulties of the score and your singing societies have given me the material for an excellent chorus. And it need not be said that the principals are especially well suited to their rôles, chosen to fit them, in fact. The first performance of so beautiful a work as this in your city is bound to have a strengthening effect on your musical atmosphere and reputation."

Said Marcella Craft, the *Rosamund* of the opera: "Since I have been working on this opera my enthusiasm has become even stronger for American music. I believe we in America have a big place in store in the musical world. Why should we still keep feeling that we are too young to have our music? Why not take our stride and reach out for what is ours? It is true the music of 'Fairyland' is what is called modern, but Mr. Parker has not fallen short of giving us real melody as well as modern harmonies and an admixture of dissonances. Long live 'Fairyland' and Los Angeles, say I!"

They say that, overcome by his emotion, Mr. Pfeiffer, on returning to his office in the Aeolian Building, gave orders to have his name painted on the door once again, and then—fainted.

Yours,
MEPHISTO.

PARKER'S "FAIRYLAND" GIVEN ITS INITIAL PUBLIC HEARING

Invited Audience in Final Dress Rehearsal at Los Angeles Shows Enthusiasm Toward Principals, Conductor Hertz and the Composer

(By Telegraph to MUSICAL AMERICA)

LOS ANGELES, CAL., June 29.—The final dress rehearsal of the prize opera, "Fairyland," by Horatio Parker and Brian Hooker, was given to-night before an invited audience of 1500 persons of the musical world and society. The music of the opera proved to be predominately melodic, but modern in orchestration and full of beautiful combinations and strong climaxes. The work was given elaborate staging. The action was somewhat slow in the first act, which is ninety minutes in duration.

Great successes were won by Marcella Craft, Kathleen Howard, William Hin-

shaw, Ralph Errolle and Albert Reiss. There was an ovation for Miss Craft, Alfred Hertz, the conductor, and Horatio Parker, the composer. Dr. Parker made a congratulatory speech to the orchestra. W. F. GATES.

Parker and Hooker Interviewed

Interviewed as to the significance of this new opera, the words of its author and composer, director, principal star and managers are of interest, possibly for purposes of comparison with the verdict of later times and other cities under other circumstances.

"I had no intention of writing a German, French or Italian opera," said Composer Horatio Parker, "notwithstanding my respect for the operatic schools of those countries. I hoped to present only the spontaneous, natural utterance of a thorough American, with the further hope that it might meet a response in the hearts of my countrymen. If my dream comes true, it should bring hope and courage to many of my fellow musicians—composers, players and singers—as well as to myself."

Brian Hooker, author of the text, summarizes his concept as follows: "The way to have a national opera of our own is to keep on trying until something happens—and we hope that something has happened this time. American opera should not mean translated opera. This world is possibly as good a place as we have been able to imagine. But we want it better still; and that ideal world, that

land of heart's desire, more heavenly than earth and more human than heaven—that is what I meant by 'Fairyland.' The opera is merely the story of how two persons found that heaven and earth are one."

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Managerial Opinions

Much of the managerial burden of the "Fairyland" production has fallen on the shoulders of F. W. Blanchard. "We have in this opera," said Mr. Blanchard, "a work of original construction and of wonderful orchestral effects. We are proud that it is an all-American composition and are prouder that its first performance is in Los Angeles. We are trying to lay a foundation for an American school of music and hope this work will be one of the cornerstones of an original constructive school of music."

L. E. Behymer looks at the production somewhat from the business standpoint. Said he: "The fact that all the scenic investiture, costumes, properties and electrical effects for 'Fairyland' were made in this city shows that we are able to create and mount a production just as well as they are in the East—and we keep our money at home. True, we bring our principals from the East, but they spend their money here—why the director himself takes a house and buys an automobile—and it is whispered already fractures the speed laws. The experience of 'Fairyland' should teach us that we might have a permanent organization to bring out opera each year with the

best soloists the East can afford. It should teach us that we may have our opera house, our own opera company, possibly a representative conservatory of music."

W. FRANCIS GATES.

OPERA STARS UNITE IN NEWARK BENEFIT

Amato Given Freedom of City—Success for Rappold, Botta and Seguro

NEWARK, N. J., June 29.—At a concert last evening in the First Regiment Armory, given under the auspices of a committee of Newark citizens for the benefit of the organ fund of the Church of Our Lady of Mt. Carmel, Pasquale Amato, the Metropolitan Opera baritone, was signally honored by the Mayor of Newark, Thomas L. Raymond, with the freedom of the city, symbolized by a golden key of huge dimensions.

Few singers have ever received ovations like those accorded Amato and his associates in this concert, and it is rare indeed for a city outside of New York to have on one evening's program artists like Botta, Amato, Marie Rappold, Andres de Seguro, Neida Humphrey, Marie Adele Case and Illuminato Miserendino. All these had volunteered their services and an orchestra of 100 New York and Newark musicians had been secured, under the direction of Louis Ehrke.

Mr. de Seguro sang splendidly the Invocation from "Roberto il Diavolo" and the duet from "Don Giovanni" with Miss Humphrey. Miss Humphrey displayed a pleasing voice of good power and fine quality in her solo number, the "Villanelle" by Dell' Acqua. Mr. Botta was heard in the "Recondite Armonie" aria from "Tosca," superbly done, an aria from "Martha," the "La donna è mobile" and several additional numbers, in all of which he scored heavily. Indeed the demonstrations this evening have never been equaled in this city. Mme. Rappold was compelled to repeat both of her solo numbers, the "Vissi d'Arte" and the Bach-Gounod "Ave Maria," which were sung with a wealth of feeling and beauty of tone that was applause-compelling.

Mr. Amato raised the enthusiasm to the nth power. He sang the Monologue of *Gerard* from Giordano's "Andrea Chenier," the aria of *Hoel* from Meyerbeer's "Dinorah" and his wonderful "Largo al Factotum" and the "Toreador," Mr. Bimboni playing an effective accompaniment to the last mentioned.

In the Quartet from "Rigoletto," sung by Mme. Rappold, Miss Case, Mr. Amato and Mr. Botta, the audience enjoyed a rare treat.

The manager of this successful affair was Emil Hofmann, who was ably assisted by the Rev. Ernesto D'Aquila, rector of the church, F. J. Kearns and J. M. Grant and others. G. A. K.



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TO GIVE NEW YORK MORE PARK MUSIC

Music League of America Has
Plan to Offset Decreased
Appropriation

The protest of the committee of the Music League of America, made up of Olive Fremstad, Ernest Schelling, Margarete Matzenauer, Josef Stransky and others, against the cutting down of the park music appropriation in New York has brought a definite result. Within a week the committee will be in a position to announce a series of musical events for the parks, which may have a revolutionary effect on this kind of entertainment.

Plans are now being worked out in conjunction with the Park Board of New York, Seymour Barnard, of the Brooklyn Plays and Playground Association, and with a number of artists.

This move is the result of agitation started by the Music League of America committee, when it was announced that the appropriation for park music this year was to be cut from \$75,000 to \$25,000. Instead of seven concerts a week there were to be only two, and pier concerts were for the most part to be done away with.

This municipal economy directly affected the pleasure of hundreds of thousands of people, and the Music League of America, standing as it always has for the development of music in America, through its committee of music lovers and musicians, protested the action.

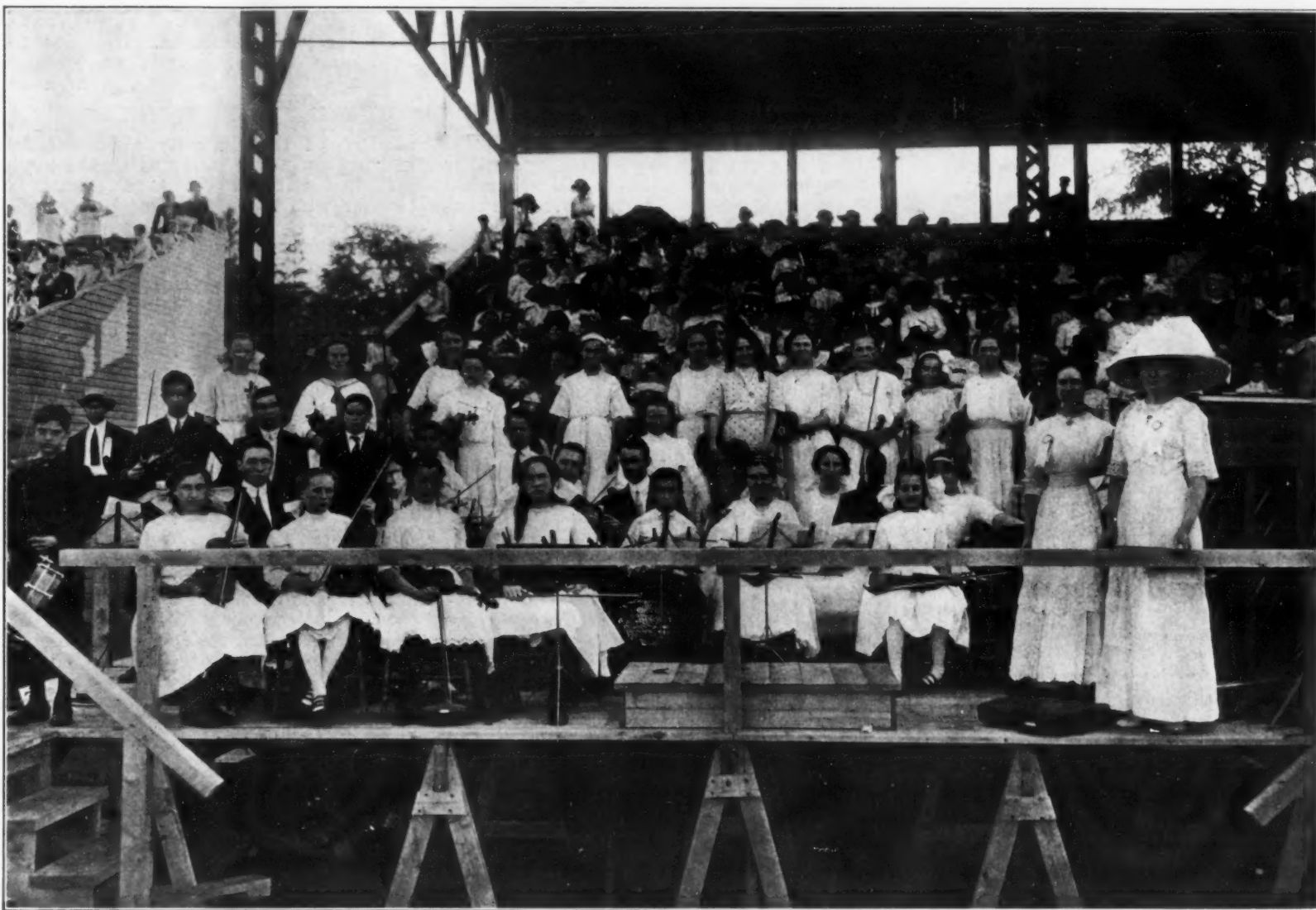
The support of Borough President Marcus M. Marks was given; MUSICAL AMERICA continued, as it had before, to agitate the question, and the *Evening Sun* and *Evening World* and other New York dailies followed suit.

The committee of the Music League then broached its plan of giving music to the people to the proper authorities, with the result that steps are now under way for a comprehensive musical program under the same appropriation.

This step is especially interesting at the present time, when a late news despatch from London brings the information that London intends to increase the number of its park concerts to 514, to take place in thirty-seven parks. Music has been found to stimulate recruiting.

Said Borough President Marcus M. Marks of Manhattan on this subject: "At the last meeting of the Board of Estimate, I made the statement publicly that there are men and women in the Borough of Manhattan speaking nineteen different languages and that the only language that appeals to all of them and which they can understand is the language of music. For that reason I deplore the elimination of park concerts. I think it is saving at the wrong end. We should save in waste and duplication, but not in service which elevates and makes for more patriotism and thereby better citizenship. My sympathies are entirely with you in meas-

WORCESTER'S PLAYGROUND PROBLEM SOLVED BY CHILDREN'S ORCHESTRA



Members of Worcester Playground Symphony Orchestra, Margaret M. Slattery, Conductor

WORCESTER, MASS., June 21.—Worcester has successfully solved the problem of music for Summer playground activities and folk dancing through the organization of the Worcester Playground Symphony Orchestra, composed of forty youthful musicians. The orchestra was first formed in 1911 with a membership of twelve. Margaret M. Slattery is the conductor.

When Worcester first opened its public playgrounds in 1910, the problem of music was a serious one. The city appropriation was not sufficient to provide band or orchestral music. A hurdy-gurdy was first used. This was soon discarded for a graphophone. Neither were

ideal because it was impossible to get the proper music for the many folk dances taught the young people during the Summer season.

The playground orchestra was then conceived and for five years has furnished all music for the various functions of the playground. Several times during the season rather elaborate concerts are given. At other times the orchestra is divided into groups, playing at the several playgrounds for the folk dancers. The biggest hit made by the orchestra was when it played for the sports and dances in connection with the Tailteann games at which it is estimated more than 10,000 persons were present.

The orchestra rehearses twice a week under Miss Slattery's direction. Candidates for the orchestra must be able to read music and play fairly well. The average age is from ten to fourteen years. Although the orchestra numbers forty pieces this year, plans are under way to make it even larger.

The Playground Commission, of which Thomas E. Holland is supervisor, has received many complimentary letters on the excellence of its orchestra. Other cities are sending representatives to Worcester with the view of starting orchestras of their own. Practically all other cities in the State still use the hurdy-gurdy or the graphophone.

ures that will give more opportunity for good music to all the people in the Borough of Manhattan and in fact the Greater City."

Music for "Midsummer Night's Dream" in Worcester Park

WORCESTER, MASS., June 19.—Mendelssohn melodies played an important part last night in the Olds' Club open-air presentation of "A Midsummer Night's Dream" on the broad, rolling green of North Park. The music was

directed by Stella L. Marek. Marjorie Whittlesey sang "The Song of the Fairies." The string quartet included Stella L. Marek, first violin; Mildred Bartlett, second violin; Bertha Cowles, Springfield, viola; Angela Goddard, Springfield, cello.

Operetta Sung by Worcester Students

WORCESTER, MASS., June 20.—"The Fairy Grotto," a dainty operetta in one act, was adequately given by Tatnuck school pupils last night. More than 400

persons were present. The music proved bright and catchy and it was well sung. Mary M. Haire directed the opera, assisted by Mary E. Cunningham. Those taking part included Evelyn Wheeler, Edward Moss, Lovell Whitney, Katharine Banister, Cyril Penney and Bernice Eaton.

R. W. P.

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GETTING A START IN MUSIC

Young Musicians Intending to Specialize Should Go Slowly in Choosing Line of Specialization—Prospective Teachers Should Prepare to Instruct in More Than One Branch

[First Article]

By W. J. BALTZELL

BUT a short time and young men and young women music students who expect to enter professional life in various sections of this country, and who are now students in schools and conservatories of music as well as under the care of private teachers, will try to reach a decision of great importance as to their futures. The questions which loom up so big before each one of them run as follows:

Shall I teach? Shall I enter the concert field? If I teach, where shall I locate? It rarely occurs to the student to wonder whether some compromise may not be possible, and two lines of work be attempted.

There is room for a discussion of the subject as to whether the student shall specialize, giving his attention largely or exclusively to certain phases of concert

work or certain lines of teaching, rather than to the general field. To specialize in music is, perhaps, in line with the tendency in other professions.

In music we find that one student is drawn toward modern music very strongly and is inclined to specialize in that to the exclusion of the classic composers, except perhaps a few, such as Scarlatti and Bach. Another is attracted to Chopin and avoids works of a different style. Still other students find their greatest interest in works of the older classical composers, such as Beethoven, Mozart, and perhaps Schubert, turning to Brahms among the later writers.

Of those who think that the teaching field is their proper place some will be drawn toward the work which is offered in connection with a college or other educational institution. Others may believe that college work tends to get one into a groove, and is deadening to the one who goes into it; therefore, the greater freedom of the private teacher decides the question for them. Some students, especially among the women, are attracted toward work with children; and there is still another class who will have nothing to do with elementary work, feeling that they are temperamentally unfitted for it.

But it is worth while for students to reflect whether it were not better for them to plan on a broader scale, whether it were not better to have more than one string to the bow, and not stake the future upon one line. The concert player must have a certain versatility and be able to interest his hearers in more than one style of music. The teacher's experience is broadened and strengthened by contact with more than one kind of problem, with pupils of varying ages and different mentalities.

In this connection it is well to keep in mind that young students are not always competent judges as to the lines of work for which they are best fitted, although they themselves may feel the sufficiency of their opinions. A few years later their decisions might be very different. Their ideas at first are immature, and their ideals are founded upon the achievements of some famous artist who has gained success by reason of special endowment as well as hard work.

A Would-Be Chopin Expert

A young musician may hear de Pachmann play a Chopin program and immediately resolve to devote himself to the works of that master without reflecting whether or not he is prepared, musically, technically, temperamentally and in personality, to be a real Chopin player. A wider general experience, a more intimate knowledge of the works of other composers, may indicate the wisdom of a very different choice, or of making special studies in several lines.

Therefore, there is reason for suggesting to the young musician the advisability of deferring the choice of a specialty for several years, meanwhile seeking broader and more catholic experience.

Or at least it is well to work at a specialty with the idea of adding a new one later.

A survey of the teaching field indicates very clearly that it is by no means easy to get a good teaching connection at the start. This is particularly the case if the tyro teacher tries to confine his work to one class of pupils, unless, perchance, it be children. It is not easy to secure enough pupils of advanced grades or adult age, even with a fair number of adolescents included. Indeed, the latter are apt to be rather scarce on account of the difficulty experienced in keeping up music study after the boy or girl has entered the high school. A teacher who takes this stand will find it difficult to secure sufficient pupils to keep him moderately occupied. Therefore, it is good advice when one says that he is a wise teacher who will not try to specialize, particularly during the early part of his teaching experience, but take all sorts and conditions of pupils, and as many as he can secure, placing upon himself the obligation to give a proper return in the value and quality of his instruction.

Musical Jacks-of-All-Trades

Growing out of this same idea is the suggestion that in many cases the teacher who can instruct in more than one line has the advantage over one who is restricted to one branch. For a time, at least, this is true, and particularly if the teacher is located in one of the smaller cities where the work of music instruction has not become specialized. The people of such a community are not so likely to make sharp distinctions between vocal and instrumental music. They are more apt to consider that a musician who teaches piano playing is also qualified to teach singing, or perhaps violin playing. The conventional view is in favor of general musicianship in a teacher rather than for the highly trained specialist.

It is upon the above considerations that the present writer bases the thought that every student who expects to enter the teaching field should have more than one line of work; piano and singing, piano and organ, piano and violin, singing and organ, violin and singing, are worth while combinations which increase the earning possibilities of the young teacher, as has been proven in a number of instances. The young musician who applies for a position on the teaching staff of a school of music connected with an educational institution is generally asked to teach more than one subject, sometimes three. Why not, then, make an adequate preparation for such requirement, and thus increase the chances for securing a position? Referring to the combination of the violin and singing, one which is seldom met in the studio or class room, it may be pointed out that the two have many points in common, and that one who has studied the principles and practices of both subjects will find out how much one helps to make the other better understood. The singer is the better for a knowledge of the violin, the violinist is much helped by a conception of a fine singing tone. It is stated that it was the rule, rather than the exception, for the old Italian singing masters to use a violin, not a piano or harpsichord, to give pupils the idea of tone, to pitch the voice, and to give models for colorature practise.

Value of Organ Playing

The skillful piano player has already done half the work necessary to make a good organ player of himself. It is not a matter of special difficulty, therefore, to carry on the studies which will enable

the pianist to add an organist's position to his other professional duties. The gain is considerable, not only in income from the post, but the standing in the community and the circle of persons who may send pupils to a piano teacher. The student of singing, who should also have playing skill, may take up the organ to advantage, thus making it possible to accept work as organist and choirmaster, at the same time gaining publicity for his work as an instructor in singing. Especially helpful is this in bringing a vocal teacher into touch with men singers.

The young teacher, whether the piano, voice, or violin is his specialty, should welcome the opportunity to organize and conduct a chorus. If he failed to gain experience in this line of work while in the conservatory he must count that as a mistake and set to work to rectify it now. Every music student should sing in a chorus even if he has but little in the way of voice or vocal skill; if he is a violinist it is almost a certainty that he has had orchestral experience, and thus has had opportunity to become acquainted with the principles of ensemble routine and drill. The teacher of singing, particularly, has a fine chance to extend his influence in a community as a chorus conductor. The resulting advantages are so obvious that they require no recounting here. Especially to be kept in mind is the desirability of organizing and promoting an annual music festival.

So far the suggestions regarding the equipment of the young teacher have laid emphasis on the instrument or several instruments which are central in the course of instruction offered to the public. It is well to be able to make good technicians of one's pupils, but the latter should also have the opportunity of getting thorough musicianship from the teacher. The latter, therefore, should add to his course of instruction classes in theory of music, including harmony, not that he is likely to have many pupils, but that he may be able to take care of the few who will want such instruction, saving himself the mortification of confessing his unreadiness in this line, and possibly of seeing them go to another teacher.

Public Schools as Fertile Field

One more possibility is open to the teacher, namely, that of music work in the public schools. To an extent it calls for special training, but the demands are such that a fairly trained musician can readily meet them, especially the one who is a singer or a violinist. If he has given his study to the piano and omitted the solfeggio class he will find it desirable to do some private work in reading vocally from note and ear training. The rest is a matter of experience which can be gained rapidly.

To sum up in a short paragraph: It is worth while for the music student who is inclined to specialize as a player to be a little slow in making a choice as to the line of specialization; it is better to defer decision until some years of experience have been gained. In the meanwhile work for breadth and solid growth by keeping in touch with various lines of musical composition. Perhaps later experience will suggest the advisability of putting the greater force in teaching. The student who intends to teach is wise if he prepares himself to give instruction in more than one branch, not only because of the broader experience and richer growth thus promoted, but for practical reasons, namely, that he will have two or three chances against one to secure pupils. Both for the sake of personal development and income producing the man who has more than one line is better off than the young teacher who tries to specialize.

[To be continued in next issue]



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ECHOES OF MUSIC ABROAD

Famous Caruso Letter Published in Germany Emphasizes Friendly Attitude of Italian Artists Toward Kaiser's Country—Weingartner, Most Nomadic of Conductors, to Direct Munich Orchestra Next Season—Clément Reported Seriously Wounded—London's Philharmonic Society Abolishes Prima Donna Conductor System After Giving It a Long Trial—Thomas Beecham the Conductor of the Hour in England—California Soprano Repeats Her "Ariadne" Successes in Munich—English Bayreuth to Have August Festival—New York Tenor's Glowing Account of Musical Conditions in Australia Challenged by Sydney Writer—Spanish Capital Prefers "Aida" to "Carmen"

DOWN in Buenos Ayres, absorbed in earning a press agent's fabulous \$7,000 a night, Enrico Caruso may be blissfully ignorant of the letter which has been appearing over his name in the German press as having been written by him to a Munich lawyer friend. The letter has excited a good deal of discussion in the Kaiser's country, where the tenor of tenors had been in the habit of making the twelve guest appearances every autumn before the outbreak of the war, and in some German quarters there have been doubts expressed as to its authenticity.

Here is the full text of the widely quoted letter that is still awaiting Caruso's acknowledgement or disavowal of its paternity:

"The protest against the alleged German barbarities was also offered to me for my signature. But neither I nor Ermate Novelli, nor Zaccari, nor Eleonora Duse, nor Mascagni, nor Leoncavallo signed the protest, and Puccini took a similar attitude toward it. It is true that Leoncavallo's name was put on the list of signatories without his consent, but he made an energetic protest against this use of his name.

"It requires much personal courage just now to swim against the tide, since the signatures of a whole list of other distinguished artists were squeezed out of them by threats of violence. We Italian artists have a very great deal to be thankful to Germany for, both artistically and materially. I am proud of the title of Royal Prussian *Kammersänger*. It is in Germany that I have won my greatest successes and fairest recognition. And I know that it was in Germany that Signora Duse accumulated the greater part of her considerable fortune (all of which flowed into the pockets of her former friend d'Annunzio).

"We Italian artists hold ourselves aloof from the stirring up of strife. We are international. Wherever we have friends, that is our home. I do not believe that it was from fiery love of country alone that d'Annunzio placed himself at the head of the war instigators. There were doubtless other good reasons back of it. He wanted publicity, a great deal of publicity. He is read more in France than in Italy—and also sought more, for the Italians do not like to buy books. France, on the other hand, does buy books, many books, and, moreover, he represents Paris taste infinitely more than Italian poetry. I doubt that Carducci would have surrendered himself to such motives. But d'Annunzio? He belongs to that unenviable class of men who have nothing more to lose. A literary mercenary! I think he would be less of a Germanophile if he had fewer creditors.

"I deplore the feeling against the Germans in my country most deeply. Were it not for the Italians' general ignorance of the world this could not exist, for those who know Germany and the Germans have no ground for hatred. I am still hoping that the Italian people will come to their senses. But we are living in an age of the most powerful lungs—whoever can scream the loudest is the most easily heard. And when the natural lung power does not suffice megaphones are used—they can always be had for money. There is no lack of offers of gold for these purposes."

ALL three of the French tenors best known and liked by American opera-goers have been helping to fight

their country's battles. No word has come as to how Lucien Muratore has fared thus far, but Charles Dalmorès wrote to friends here as a convalescent a

He will still remain director of the Darmstadt Court Opera, however, merely taking a year's leave of absence for the Munich post. As a matter of fact, as



Zenatello and Muzio in Havana's "Otello"

Giovanni Zenatello, the tenor, who, with his wife, Maria Gay, is to tour America in concert for the first time next season, and Claudia Muzio, the lyric soprano, as they appeared in a performance of "Otello" at the Municipal Opera in Havana, recently. Miss Muzio has never visited this country in a professional capacity but may do so next season. She is now studying dramatic rôles. Zenatello distinguished himself in "Carmen," "Pagliacci" and "Bohème," as well as in "Otello."

few weeks ago, and now it is reported from German sources that Edmond Clément has been seriously wounded. Jean Bourbon, one of the most notable of French baritones, has been taken prisoner by the Germans.

FELIX WEINGARTNER seems to be temperamentally a bird of passage. No contract ties him down to any one position for any length of time, for no sooner does he enter upon the duties of a new post than he obtains a leave of absence and goes a-guesting elsewhere.

The popular conductor of Dalmatian birth—next to Nikisch the most idolized bâton hero in Germany—has now been invited to take charge of the Munich Konzert-Verein Orchestra for the coming year and he has accepted the offer.

long as the war lasts the activities at the smaller opera houses must necessarily remain considerably curtailed, and his Darmstadt duties for the coming season would scarcely be sufficiently onerous to demand his undivided attention.

In becoming the director of the Munich Concert Society's orchestra Weingartner will simply resume a position that he occupied a few years ago when this organization was still known as the Kaim Orchestra. He and his American wife, Lucille Marcel, will move to the Bavarian capital in the autumn.

AFTER many seasons of prima donna conductors the Royal Philharmonic Society of London is going to return to the one-conductor system next year. And the most venerable of London's musical

organizations—it passed its hundredth birthday two or three years ago—has chosen Thomas Beecham for its one and only conductor in 1915-16.

This musical son of the widely advertised pill millionaire and opera patron may justly claim to be the conductor of the hour in England. Just now he is sharing with Landon Ronald the bâton duties of the new "Proms" at Albert Hall; next week he will direct the special Polish concert at Queen's Hall, and next season, in addition to having complete responsibility artistically for the Philharmonic Society's concerts, he is to be the conductor-in-chief of the London Symphony Orchestra as well. This is the orchestra that came to this country with Arthur Nikisch some three years ago. There are to be eight Philharmonic concerts in London between November 1 and March 13—almost the usual number.

The season has proved to be a more profitable one for the Philharmonic Society than was expected at the outset. The directors have issued a statement expressing their indebtedness to the members of the orchestra for "loyally promising to give their services if necessary at a considerably reduced rate," which made it possible to carry on the season's work. Then Thomas Beecham came forward with practical help and removed many formidable obstacles so that a call on the guarantors was avoided. It is a proud boast of the society that "it has not failed in its duty to native art, the number of British works played during the season having been larger than ever before, and the result has justified their inclusion."

BACK in his home country after a season that brought him recognition in America as one of the master pianists, Leonard Borwick will make his London reappearance next Wednesday as one of the soloists of the big concert at Queen's Hall for the Polish Victims' Relief Fund. Borwick, who, by the way, belongs to that rare species, the millionaire pianist, is to play Paderewski's Polish Fantasy, which Ernest Schelling played at an Æolian Hall concert early in the spring.

Sir Edward Elgar's new symphonic poem, "Polonia," composed expressly for the occasion, naturally claims first place on the program, but part two of Mlynarski's symphony will be a conspicuous number, and the smaller works by other Polish composers will be sure of an interested hearing.

ENGLAND'S Bayreuth-in-the-making, picturesque Glastonbury, is to have its second festival in August. The moving spirit in this project to establish atmospheric headquarters for annual festivals in the summer months is Rutland Boughton, more widely known as yet as a critic of keen perceptions than as a composer, and it is but natural that his own works should form the nucleus of the first festival programs. It is his object to make Glastonbury a recognized nursery for operas by British composers. Another feature of the original plan was to mount the Wagner music dramas on a Bayreuth scale, but such a scheme can develop only gradually.

Between August 11 and the end of the month there will be fourteen performances, the opening program comprising a revival of Purcell's "Dido and Aeneas" and the first production of "Oithona," a new British opera by Edgar L. Bainton. Rutland Boughton's work, "The Immortal Hour," with a libretto adapted from the poems of Fiona Macleod; excerpts from "The Birth of Arthur," in which the same composer had Reginald Buckley for a collaborator; the "Grail Scene" from "Parsifal" and the "Forging Scene" from "Siegfried" will constitute the rest of the repertoire this year, with a prominent rôle assigned to folk dances as developed by Margaret Morris.

Among the singers engaged for the festival is Marjorie Frangon-Davies, whose father is well remembered on this side of the Atlantic as a distinguished oratorio singer. A son of the Welsh baritone was one of the victims of a recent engagement on the Western battle-front.

AMONG the few American singers who have stuck to their guns at the German opera houses is Maude Fay, the

(Continued on next page)

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ECHOES OF MUSIC ABROAD

(Continued from page 11)

California soprano. She has been attached to the Munich Court Opera ever since her debut there eight years ago, and in that time she has attained a standing in the German opera world equalled by few of her countrywomen.

A spirited revival of Richard Strauss's "Ariadne auf Naxos" after a year's interval has lately given her opportunity to freshen the laurels she had won before in this elaborate interlude conceived by the composer of "The Rose Cavalier," from Molière's "Le Bourgeois Gentilhomme." Miss Fay created the difficult rôle of Ariadne for the South German capital and she retains it in the restudied production.

WHEN Paul Dufault returned last winter from his long visit in Australia he referred to that country as "a musical Eldorado." But it would appear that the New York tenor was looking at Australia from the standpoint of his own singularly fortunate experience alone, as a writer in the *Theater Magazine* published in Sydney has set out to prove that his glowing allusion was born of a delusion and, hence, was entirely misleading.

Mr. Dufault made his name in Australia as a supporting artist, first of Eleonora de Cisneros, afterward of Mme. Nordica; then, having established himself in popular favor and secured a large personal following, he was able to carry out a notably successful tour on his own account. But his was evidently an exceptional experience, for, it is pointed out, he was one of the only two of the hundred or more supporting artists who have accompanied visiting stars during the last few years who have made any conspicuous individual success.

Musicians are exceedingly abundant there, but, the writer contends, their

prosperity is no greater, on the whole, than that of their confrères in England or America. Outside of the five principal cities—Sydney with a population of 700,000, Melbourne with 500,000, Adelaide with 180,000, Brisbane with 150,000 and Perth with 60,000—there is no field of any importance for the professional singer, instrumentalist or teacher; and with these each place is liberally provided. The leading performers and teachers make fairly good incomes; but in proportion to the higher cost of living their earnings are no larger than those of English and American musicians of similar standing; and the fees, as a general rule, are on a lower scale.

The English or American professional singer "who makes from five to fifteen thousand dollars a year by concert, opera and oratorio engagements"—obviously delusions are not the monopoly of Mr. Dufault if these figures are regarded as the rule—"and whose fees range from fifty or seventy-five to two hundred dollars and more, and has no counterpart in Australia. As the chief cities lie from 400 to 2500 miles apart, there is hardly any interchange of artists. Highly-paid engagements are consequently few and far between, and any artist of first-class caliber settling down here would find his public appearances restricted to less than a dozen per annum unless he resigned himself to the acceptance of a greatly reduced fee."

As for teachers, the woods are full of them, and they charge, on an average, from twenty to thirty dollars a term (presumably of ten hour lessons). Things used to be better, we are told, "but," the warning continues, "the market is now overcrowded and the newcomer finds it as difficult to obtain a footing as it is everywhere else in the world. A man of first-class attainments can find a wider field and greater scope for his abilities in other countries."

IF a public's favorite opera is determined by the greatest number of performances attained the work that holds first place in the affections of the Spanish capital is not "Carmen" but "Aida." Within the last forty-one years, since having its Spanish premiere in 1874, the work Verdi wrote to order for the Khedive of Egypt has been sung 315 times at the Royal Opera in Madrid. "Carmen," on the other hand, has had only 101 performances.

But "Aida" has two serious rivals in Spanish popularity among the same composer's works, for "Rigoletto" has been given 311 times and "Il Trovatore" 310 times, according to *La Tribuna's* statistics regarding the repertoire works of the Teatro Real. "The Barber of Seville" takes fourth place with 279 performances and "Faust" follows with 226. Of Wagner's music dramas Madrid has heard "Lohengrin" most frequently—152 times. "Die Walküre" has been given 77 times and "Parsifal" 15. Saint-Saëns's

"Samson et Dalila" has been sung 87 times, exceeding the number of "Otello" performances by six.

Puccini is liked best for "La Bohème" and "Tosca," the former having had 80 performances and "Tosca" 78, while "Madama Butterfly" has had only 19. The "Manon" of Massenet has had 55, "Cavalleria Rusticana" 45, and "I Pagliacci" 34. Of recent novelties Montemezzi's "L'Amore dei tre Re" has had five repetitions, while it took only three performances to satisfy Madrid's curiosity regarding Zandonia's "Paolo e Francesca," for the time being, at any rate.

* * *

NOW that Jaques Dalcroze, the Swiss specialist in eurhythmics, is cut off for all time from the institution he established at Hellerau, near Dresden, he purposes to "try out" England as a possible headquarters for his future activities. His action in signing the Swiss protest against the sacking of Louvain incurred bitter hostility against him in Germany.

Friends and pupils of his in England are organizing to promote the study of his theories of developing the sense of rhythm by means of gymnastics. The result is to be a Dalcroze Society, and one of the first of its acts will be to offer the distinguished Swiss an address of welcome on his arrival in England.

J. L. H.

HOUSTON'S SUMMER MUSIC

Effie E. Harman Conducting Normal Classes—Star Artists Engaged

HOUSTON, TEXAS, June 19.—Among Houston's regular musical activities those that touch immediately the lives of the greatest number of her citizens are the exercises through the special music department of our public school system, the series of thirty free municipal entertainments given during the regular season in the big city auditorium and the semi-weekly municipal band concerts given throughout the Summer in the parks and school playgrounds.

Our public school courses of music study are ably conducted by Effie E.

Harman, who is just now completing her second year as supervisor of music in the Houston schools. She is following her regular school session's work in the music classes which she is conducting as a part of the Summer Normal. There is one free feature in the special Summer's course, namely, the short talks on musical appreciation which Miss Harman gives every morning at early chapel. Miss Harman is the first one of our supervisors who has found the time to take an active part in the city's musical life outside of the regular school work. As a member of the program committee of the Young People's Musical Society during the past season she prescribed and outlined the course of study, and she has accepted a recent election by the Girls' Musical Club as chairman of its executive board.

Local providers of big special musical engagements for the season of 1915-16 are well ahead of the game already. For the free municipal entertainments Dr. W. S. Lockhart (manager of that branch of activity), sometime ago secured the violinist, Hugo Kortschak, Arthur Shattuck, Dehl and Mme. Evelyn Scotney. And among the attractions already signed for by the clubs of Houston, or individual enterprise, are John McCormack, Geraldine Farrar, Fanny Bloomfield Zeisler, the Fuller Sisters and the New York Philharmonic Orchestra under Josef Stransky's direction.

W. H.

William Gifford Nash, who for many years has been associated with the musical interests of Portland, left last week for Bozeman, Mont., where he goes to take charge of the piano department of the Montana Agricultural College. Aaron Currier, another Portland musician, will have charge of the voice department.

After having been practically held as a captive in Switzerland until she obtained her passport, Mme. Beatrice Bowman, the coloratura operatic soprano, returned last week to New York City, where she is at present residing.

George Harris, Jr., the tenor, is a summer resident of Bar Harbor, Me.

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CLUB MEMBERS QUESTION SÄNGERFEST PRIZE AWARD

Some in Scranton Männerchor Claim
Partiality Was Shown—Choral Trip
to Exposition Abandoned

SCRANTON, PA., June 25.—Ever since the Junger Männerchor of Scranton competed at the Brooklyn Sängerfest there have been rumblings of discontent among the members, and even assertions of partiality have been heard, these singers claiming that they were not given a square deal in the contest. Whether there is any ground for this belief might better be answered by those who are in a position to know, and it is more than likely that it will not be an easy task to get these same singers to enter into a competition of this kind again without considerable persuasion.

Considerable disappointment is being felt among local followers of choral singing on account of the fact that it has been impossible to raise sufficient money to finance the sending of a local competitive chorus to the Panama-Pacific Exposition in July. The Scranton United Choral Society was fully organized and ready to undertake the task, and had been in rehearsal for several months, and expected that aid would be given by the State to help pay expenses, and, with what could be raised by concert work here and en route, the trip could be easily financed. The movement was without success, however.

The introduction of weekly band concerts in this city has proved a great delight to music lovers, and while the open-air treats have been confined to the local organizations, it is expected that the band connected with the government encampment at Tobyhanna will again favor the people of this city with another of their delightful offerings such as was given last season.

The idea of having the city finance these events has been suggested, and a movement has already been started looking to that end, although it is a long way off, as money for such a contingency must of necessity be included in the annual municipal budget.

A special feature worthy of mention in connection with the annual recitals of teachers in Scranton was the plan adopted by John T. Watkins, who selected the works of American composers entirely for his pupils. W. R. H.

Edgar Schofield in Plymouth, Mass.

Edgar Schofield, the baritone soloist of St. Bartholomew's Church in New York City, and his wife, who is Enrichette Onelli, the concert soprano, will spend the month of July in Plymouth, Mass., as guests of Mrs. B. F. Mellor. In August both artists are to appear in concert in the Maplewood Inn, Maplewood, N. H.

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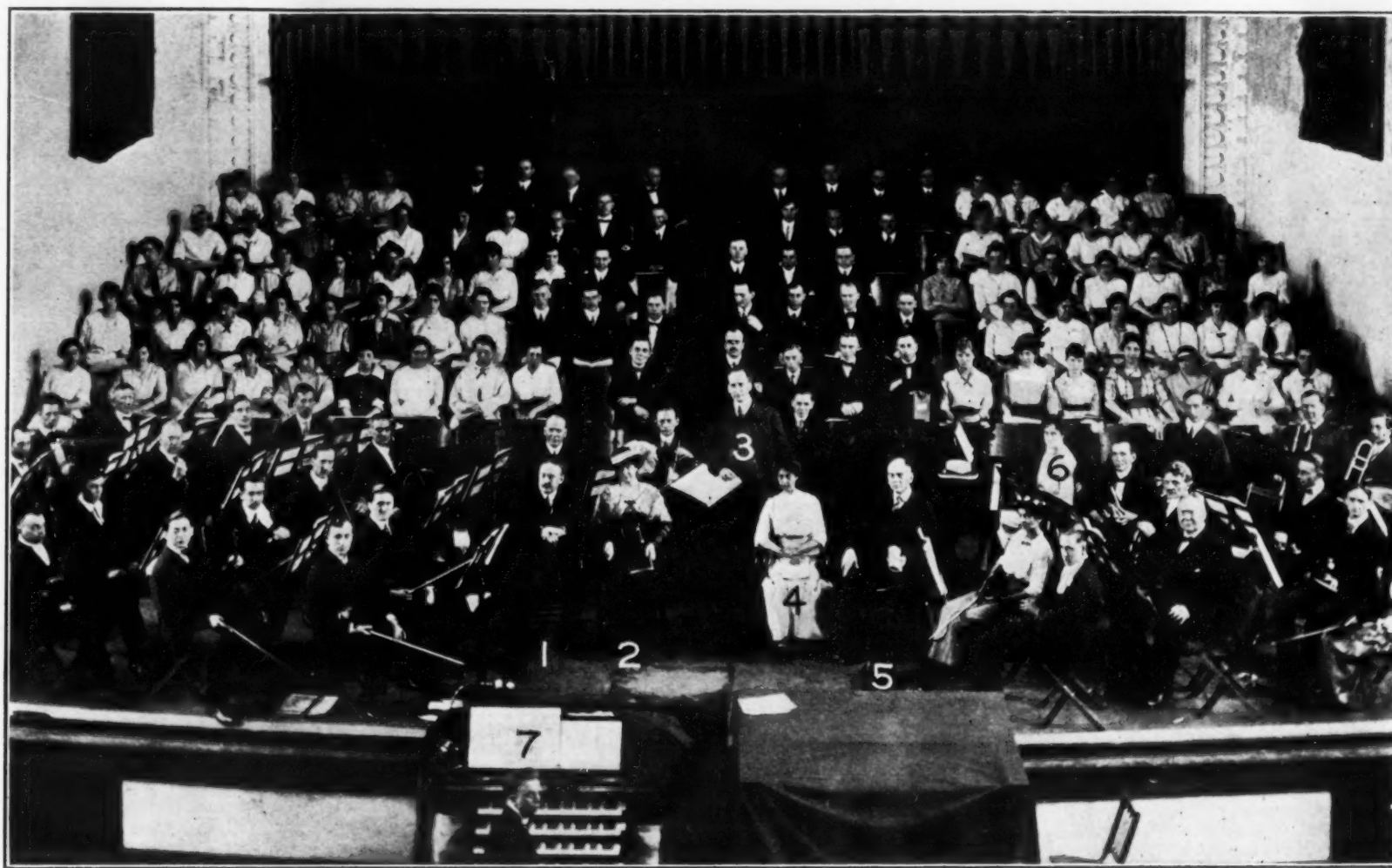
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Participants in Recent Choral Performance at Baldwin-Wallace College, Berea, O. No. 1, Edwin Douglas, Tenor, of Cleveland; No. 2, Sibyl Sammis-MacDermid, Soprano, of Chicago; No. 3, Albert Riemenschneider, Conductor; No. 4, Rose W. Collier, Contralto; No. 5, Ira B. Penniman, Baritone; No. 6, Ethel Mattison, Pianist; No. 7, Vincent Percy, Organist, of Cleveland

CLEVELAND, June 24.—"Elijah" was the principal offering of the Berea Choral Union in its Spring festival that occurred during the first week of June. The little town of Berea, Ohio, seat of a Methodist college of the first rank, is rapidly making itself felt as a music center. Thirteen years ago a Choral Union was organized with students and citizens of Berea as its members. Each year one or two standard choral works were sung to an audience of perhaps 300. Now a chorus of well over a hundred voices gives an annual course of three concerts (two choral, and one orchestral) with an orchestra of forty members and a \$25,000 organ before an audience of almost 1000 persons. The trustees of Baldwin-Wallace College

built a beautiful auditorium two years ago to accommodate the rapidly growing patron list. The rapid development of the chorus is due to the efforts of Dr. and Mrs. F. W. Schneider, now of Chicago, and to Albert Riemenschneider, the first accompanist of the Choral Union and since 1905 its director.

Splendid Choral Work

The chorus in spite of its constantly changing membership (owing to the large share of student members) shows a steady and healthy growth, thanks to the thorough musicianship of Mr. Riemenschneider. In the performance of "Elijah" brilliant effects were obtained in the *fortissimo* passages, and a climax of delicacy in the little chorus "He that shall endure to the end" sung *a capella*. The balance of parts was excellent, the attacks, the finish and the diction all showed marked improvement over any previous performance. Perhaps one of the best features of the evening was the perfect understanding apparent between conductor and chorus. The orchestra gave excellent support, and distinguished itself in the performance of the overture. Organ accompaniments by Vincent Percy, a pupil of Mr. Riemenschneider, added much to the success of the production, as did also those at the piano of Ethel Mattison, a member of the conservatory faculty.

Soprano solos were sung by Sibyl Sammis-MacDermid of Chicago, "Hear

Ye Israel" given with much feeling, and all her work deeply inspirational. The audience was justly proud of the singing of Mrs. G. F. Collier of the Baldwin-Wallace faculty, whose luscious contralto filled ably the parts assigned to that voice. The title rôle was capably handled by J. G. Penniman, teacher of singing in the conservatory. Edwin Douglas of Cleveland, completed the quartet of soloists and sang the tenor part in a thoroughly satisfactory manner. "Lift thine eyes" was sung by Mrs. MacDermid, Mrs. Collier and Mrs. Ivy Squire, a student in the conservatory.

Citizens of Berea take much pride in their annual Choral Union concerts and lend all possible aid to the Baldwin-Wallace Conservatory and its director, Albert Riemenschneider, to make the efforts of each year excel those of the past. ALICE BRADLEY.

Give Recitals for Visiting Teachers at Shepard School in Orange

Clio Caldwell, from McAlester, Okla., is among the teachers taking the piano teachers' course and the performers' course at the Shepard School of Music, Orange, N. J. Miss Caldwell has been trained by Sally Joe Carlton, of Carlton-Burdette College, Sherman, Tex. Besides closing recitals, special recitals are being given at the school for the benefit of visiting teachers. Bertha Hoskins and niece from Orlando, Fla., are at the school for May, June and July.

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COLLAPSE OF LONDON'S OPERA SEASON

Suddenness of the Cessation of Impresario Rosing's Enterprise Astonishes Observers—A Possibility of Its Resumption—The Wherefore of Failure After Eight Days and the Dubious Prospects for the Reopening

London, Eng., June 15, 1915.

AT the time that I chronicled the collapse of the opera season at the London Opera House it was hoped that the theater would reopen last Saturday with a performance of "Carmen." As we all know, however, good intentions, when used as paving stones, do not lead to Parnassus, and the revival of Bizet's masterpiece of folk-music is not yet. Rehearsals, it is said, are still going on behind closed doors, but, whether they are rehearsals of circus, dime show or opera, deponent sayeth not. It is not the collapse of the season, however, that has arrested the public attention, but its dramatic suddenness. Even in the world of opera eight days must be almost a record for a "grand" season, and this was the full length of Mr. Rosing's effort. Doubtless whom the gods love die young; but the London gods, at least, carefully kept away from the Aldwych edition, in three acts and four-and-a-half hours of an opera which ought to play in two; from a very much Japaned version of "Madama Butterfly" and from Delibes's extremely dull "Lakmé," with the famous "Bell" song rather poorly sung. What more could the mismanagement effect?

At the risk of a charge of pedantry, I must once again return to a tag from my never-to-be-forgotten Latin syntax and remind you that those whom the gods would destroy they first make mad, and verily I am inclined to think that the Rosing season was a species of mid-summer madness. It is related of Bishop Butler (of the *Analogy*) that he once walked about his garden discussing whether it were possible for a whole nation to go mad. If he were alive now he would find much material in Europe germane to his question; and, if he had given half a thought to the race of operatic managers, he might have come quickly to a conclusion. I have known quite a number, and they fail more readily to diagnose popular taste than any other class I have met. This, of course, is a form of madness—not to realize what other people think of you.

If, for example, this rosy Rosing had come to a few hardened sinners in musical matters, such as myself, it is probable that his season would still be in full blast—to everybody's advantage. On the contrary, he comes, a complete stranger to London and its ways, pays for the assistance and advice of the conventional crowd and gets let down through sheer want of imagination.

The season, short as it was, showed that he had not mastered the elements of his difficulties. London is a most intolerant town and takes no notice of apologies. Our standard in matters operatic is high, much higher than that in Paris or in Berlin. I am speaking, of course, of such a season as that consummated by Mr. Beecham; Lord Howard de Walden, at Drury Lane last year, and of the best performance at Covent Garden. These are done with courage and a realization of the bed-rock fact that, in this best of all the worlds, we know you get what you pay for. The moment I read that Mr. Rosing had complained to an interviewer that the wages of London carpenters were something awful, that he had quarrelled with the orchestral union over the rate of pay and that he was both manager and leading tenor, I knew at once that he was attempting to provincialise London—which city really can't be taken in that way. There are plenty of ways in which it can be fooled (I need not tell you that) some of the time, but this is not one of them. Then came the "correction," given me with great pride "for publication," that Lord Howard de Walden had nothing whatever to do with the reason. Considering that I knew he was "at the front" fighting, I did not think he had—but let that pass. Anyway, the announcement did the proposed venture no harm and its contradiction sent cold (financial) shivers down our backs. I was real sorry for one of our gallant allies.

A Prescient Lord

You may wonder why I refer so frequently to Lord Howard. It's not because he is a lord. I assure you that my politics are Irish and Republican, and that I know quite a number. It is because he is a mascot and a very wealthy landowner in the most valuable business part of London. He is more than this. He is a highly cultured man of great artistic prescience. He has been at the back of several apparently foolish ventures, productions which the orthodox London managers have laughed to scorn, until their splendid artistic and commercial success has turned the old brigade green and purple with envy.

This is why I view with regret the encouragement which the *Daily Telegraph* is giving to Mr. Rosing to resume his season. In an interview the primotore-impresario and his business manager have said that they hope to reopen next Saturday with "Carmen" and a bank balance of £3,000. They might just as well restart a first rate opera season with 3,000 fiddlesticks. M. Rosing came to us as a visitor and ought to be warned, instead of being encouraged, to flaunt a foregone disaster; and I am inclined to think that Robin Legge has allowed his proverbial tolerance to get the better of him when he assures his readers that so far the performances that had been given were "quite admirable in themselves"—whatever the phrase really means. As a matter of fact they were not quite admirable—at least the same writer said so last week—and the opening night was a fiasco; and there is no room in London for second rate productions, even at cheap

prices. In high art matters price does not count.

The same writer is on more intelligible ground, however, when he laments the collapse of the season for the sake of the 300 employees. With that I am in most cordial sympathy, and it is passing cruel to bring over artists and singers to a strange land without having provided sufficiently for their support. As to the rank and file, they are no better and no worse off than they generally are and—as far as history relates and as long as I can remember—always have been.

As It Was in 1643

I take up at random a tract printed in 1643 under the title of "The Actor's Remonstrance," and it shows me to what distress the musicians of the theater had by that time been reduced by the Puritan Ordinances for the suppression of stage plays. The writer says: "But musicke which was held so delectable and precious that they scorned to come to a tavern under twenty shillings salary for two hours [I presume this means the usual company of six players?] now wander with their instruments under their cloaks (I mean such as have any) to all houses of good fellowship, saluting every room where there is company with 'Will you have any musicke, gentlemen?'" In 1648, moreover, a provost marshal was appointed to seize upon all ballad singers. This, too, was in the so-called emancipating times of Oliver Cromwell, himself so great a music-lover that he is said to have "entertained the most skillful in that science in his pay and family." If its any consolation, the modern musician who complains that times are not as good as they were, may be reminded that they "never were."

Our most busy conductor, Thomas Beecham, found time at a late hour one night last week to rub this very hard into a select audience at the Bedford College for Women (University of London). He's done it before, and I have already broken a lance with him; but this time he had a somewhat new lot of bottles into which to put his old wine. He has become most annoyed with the musical profession for allowing itself to get overcrowded and consequently vulgarised, and for rapidly converting a noble art into a public nuisance. That the growth of our music schools and teaching academies is the cause of this I do not admit; and even if they are, why should they not be? The most important work being done by them is to raise the standard of our audiences, to

create, in fact, audiences for good music which hitherto did not exist. Goodness knows, we have a very long way to go yet before the English people—the masses—have a gleam of musical intelligence. At present its songs are the most vulgar, maudlin, sentimental rubbish that can be conceived—the teachings of our low comedians and our misnamed music-halls. And the contention that we have too much music is also open to question. Let us have good music and you cannot have too much of a good thing.

It would, for instance, be a bad thing if the cinema shows gave up their music. Not only would many humble noise-makers be deprived of a livelihood, but our post-impressionists composers who, I am assured, haunt them for cheap thrills, would lose a valuable object-lesson in the *reductio ad absurdum* of obvious program music. Music was never intended to rob the shilling-shocker of its thunders. Am I right in saying that Dvorak has a ghastly symphonic poem in which a *meurtre imaginaire* throws the head of a butchered child at its mother's cottage door, and that this is "illustrated" with a grotesque "bump"? If Dvorak had had the good fortune to see this done at a cinema show he, I am sure, would have left it alone.

Music at Meals

Much as I dislike music at all my meals, I should dislike it less if it was good music. It has evidently come to stay, so, for goodness sake, let us have the musicians and the general public as highly educated and accomplished as possible and then we might get an anti-rag-time law, with a lingering punishment, something hot with boiling oil in it, passed. It was one of Debussy's chief complaints to me on the occasion of his first visit that it was even more difficult to dine in silence here than in Paris, and he asked me to say why. There was no good reason that I could think of, but possibly the explanation is that the graceful art of dinner-talk appears to have died out from our midst. Not that I believe what I said. In the Bibliothèque Nationale in Paris there is a most instructive collection of "*musique pour les soupers du roi*"; and when I remind you that the king was Louis XV and that his court was one of the wittiest in history there must be some other explanation.

Personally I am all out for more and not for less musical education. I am old enough to see what has happened: a beggarly array of empty benches for Sir George Henschel's solitary orchestral concert once a week twenty-five years ago, and today?—Queen's Hall filled night after night with people listening to a "classical" program. The delightful Victor Maurel when told of the thousands of pupils attending schools of music in England said, "Wonderful! But how many artists have you?" and I should not mind a bit if I had to say, "Deevil a one!"

WALLACE L. CROWDY.

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MELODY CLUB PROVES ITS VALUE TO NORFOLK IN FIRST YEAR OF ITS HISTORY



Photo by Faber & Son, Norfolk, Va.

Melody Club of Norfolk, Va. The President and Director, Mrs. Edith Virden Silance, is in the front row (indicated by a cross)

THE Melody Club of Norfolk, Va., under the direction of that most able musical worker, Edith Virden Silance, closed its first year's activities on the night of May 18, by giving at the New Wells Theater in that city what admirers of the club called the most artistic concert ever presented there.

The Melody Club is composed of seventy women and includes much of the finest vocal talent in the city. Under the leadership of Mrs. Silance, the finances of the club were so managed that the expenses of its two splendid concerts were met six months before they took place. The club was founded just a year ago.

None but a natural leader could have trained the chorus to respond as one voice, as it did with such stirring effect at the concert in May. In this and in her admirable choice of numbers for the program, Mrs. Silance's varied abilities were impressively demonstrated.

Two distinguished artists from New York were the soloists, Henri Scott, the celebrated basso of the Metropolitan Opera Company, and Alexander Saslavsky, violin virtuoso and concertmeister of the New York Symphony Orchestra. Mr.

Scott was particularly happy in his singing of Thomas's "The Drum Major" and Clay's "The Sands o' Dee," and responded to repeated encores. Mr. Saslavsky exhibited much beauty of tone and artistry in the performance of the Kreisler "Caprice Viennois" and Tchaikowsky's "Serenade Melancholique."

Louise Wilson and Mrs. Emily Hope McCoy were praised for exquisitely singing operatic arias by Massenet and Saint-Saëns and Helen Smith, and Mrs. Ada

Brooke Peake sang the solo parts of the Spross-Dvorak "Mammy's Lullaby" and Bemberg's "The Song of Kisses" appealingly. Great gratification was expressed in the work of these daughters of Norfolk. The club was excellently supported by Adelaide Richter Bush as accompanist.

Accounted probably the most pleasing numbers by the chorus were "Mammy's Lullaby," Ambrose's "The Dusk Witch," and Gelbert's "Ave Maria," in which lat-

ter the splendid voice of Henri Scott and the organ, played by Emily LeBlanc Faber, blended with the seventy voices of the chorus with searchingly beautiful effect.

The activities of the Melody Club will be continued another year with Mrs. Silance as president and director, and two concerts are already assured.

The first concert of the present season of the club was held last November, with Paul Althouse, tenor, as the soloist.

SOUTH DAKOTA SCHOOL MUSIC

Cahill Directs Forces Ably at Spearfish Commencement

SPEARFISH, S. D., June 21.—The commencement exercises just closed at the Spearfish State Normal School at Spearfish have been noteworthy for several reasons. In the first place they marked the thirtieth milestone in the life of this institution, but perhaps it was most unusual in the excellence of the music which formed a large part of the programs.

The work of Vaughan Dabney Cahill, director of the conservatory, and of most of the musical organizations of the

school, excited enthusiastic praise. "Martha," by Flotow, was presented in a worthy style, and the quality of Mr. Cahill's work with both principals and chorus was shown by the splendid ensemble of the chorus numbers, the various duets, trios, quartets, etc., of the cast, no less than by the unusual acting of the principals. The sympathetic accompaniment by the school orchestra proved their ability and showed careful drill and training.

In the singing of the Choral Society, at the annual sermon on Sunday night, June 6, and again on Tuesday afternoon, an agreeable surprise was afforded the audience in the exquisite balance of the parts, no less than the delicacy of the

nuances and the genuine feeling shown in the presentation of the numbers given. The work of the Symphony Orchestra on Tuesday afternoon in the "London" Symphony of Haydn was almost of professional character. Perhaps the most unexpected success of the whole commencement season was that of the Male Chorus, an organization new to Spearfish. It acquitted itself well. V. D. C.

Lois Ewell

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MARYON OUTLINES CONSERVATORY PLANS

Director of New Enterprise
Describes Its Purpose for
Montclair Hearers

At the newly established Conservatory of Music in Montclair, N. J., an enthusiastic gathering of Montclair people accepted Mrs. Antonia Sawyer's invitation on Thursday evening of last week to hear Edward Maryon, the director, speak on the aims and scope of the work they are organizing in Montclair.

The speaker first impressed his audience with the fact that an organization of the highest order could only be considered within the metropolitan district of the Empire City; for New York at present was the only city possessing a permanently organized opera, and that it was the headquarters of the world's greatest musicians when domiciled in America. Further, no city could claim such an abundance of concerts, lectures and other advantages for higher study and culture as New York. Yet Mr. Maryon emphasized the great necessity of divorcing a musical community from the commercial activities and ordinary occupations of a great city. Sufficient seclusion and space is impossible in New York. Direct communion with nature, picturesque surroundings, fresh air and the quiet social intercourse of a refined and influential community, so that an atmosphere can be created at once impressive and uplifting to the student and the music-lover.

Those interested with Mr. Maryon accepted the generous invitation last March through the auspices of the Montclair Club to establish a conservatory as a nucleus to a national musical community in the metropolitan district. To empha-

size the importance of its direct association with New York, the entire business is executed in the offices of Antonia Sawyer, Æolian Hall, so nothing of the commercial spirit is attached to the institution itself.

The speaker explained that in establishing a national conservatory the vital idea was to attract musicians and music-lovers from all parts of the two Americas, and to place them under eminent artists and professors. That not alone should the student become a specialist on a given instrument, or a mere vocalist, but a thoroughly trained musician, cultured in the sciences, literature, history and ethics of the divine art. Further, that such social intercourse and recreation would be offered to students that after graduating they would be able to enter and adorn any society. When a sufficient number of students warrants, special buildings will be erected round a campus. The revenue from the students will be used for their maintenance, and when the number of students insures a sufficient income, a festival theater will be built for the purpose which MUSICAL AMERICA has already made known, and which, it is the belief of many master-musicians both here and in Europe, will be epoch-making in its effects upon the world of art and letters.

In certain quarters, the speaker contended, a movement had been inaugurated for a national school of music to be established in Washington. Mr. Maryon pointed at the impossibility of such a scheme serving any definite purpose in America's musical evolution. He stated that Washington had never fostered the art of music even in an all-round provincial manner. Politics and social matters entirely occupy the capital, he said. He declared that opera had never been patronized there, and that except where the social element prevails artists have had little reward from concerts given there. This ground is too barren to bear art-fruit, said Mr. Maryon, and time is too fleeting to attempt at this date to offer it the long preparation needful for the results desired. The pulse of national life, its wealth and its emotions find fullest play on the banks of the lordly Hudson, and it is in this district of the New World that a true center of the combined arts, welded in a great national bond through music, alone can be created to circulate through the life of the nation. When Montclair's school holds in its strong arms the careers of young America's future composers, singers, artists and professors; when their contributions, well earned by their Alma Mater, are used to erect a national fes-

tival theater; when pageants on American History; open air plays and dances shall again make live the ancient myths from which our civilization has grown; when all these ideals, and more, are incorporated into a community in close touch with the Empire City, within the grasp of all who desire from time to time to receive inspiration from such a course of universal art, then truly America will have a mecca of musical art overtopping European possibilities, and satisfying and latent artistic and ethical aspirations of the American people, declared Mr. Maryon.

Marie Stapleton Murray as "Aida" in Skidmore School Production

The Skidmore School of Arts, Saratoga Springs, N. Y., presented on Friday, June 18, "Aida" with the Choral Class of 150 voices, assisted by the following soloists: Aida, Marie Stapleton Murray; Amneris, Amy Ellerman; Rhadames, Oscar H. Lehmann; Amos, Edwin Swain; Ramphis, Edmund

A. Jahn; The King, Charles Bowes; A Messenger, W. F. Sheehan; The High Priestess, Amy Ellerman.

The able conductor was Alfred Hallam; the pianists, Austin Conradi and Horace Alwyne, and the organist, Albert Platt. Miss Murray won an especial ovation by her fine singing as Aida.

A Firm Believer in the Propaganda

To the Editor of MUSICAL AMERICA:

I wish to thank John C. Freund personally and also on behalf of the New York State Music Teachers' Association for the stirring address given on the occasion of the banquet. The address did much to stir the members of the association who had not yet had the privilege of hearing him. I am a firm believer in your propaganda.

Your paper has been of great assistance to me.

Sincerely,
FREDERICK SCHLIEDER,
President, New York State Music Teachers' Association.
New York, June 24, 1915.

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This season Mr. Kreisler has enriched his own concert repertoire in particular, and that of the violin in general, with five Free Transcriptions of Compositions by Anton Dvorak and Three Austrian Folk-Songs.

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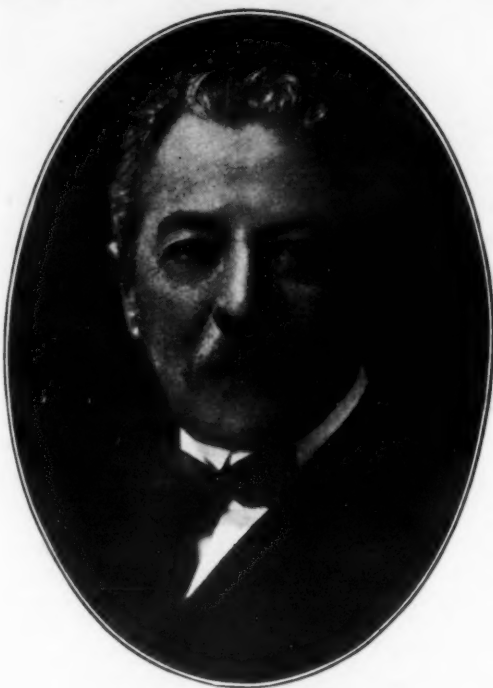
"That Mr. Fryer suggests Rubinstein's performance is in itself high praise."—London Daily Telegraph.

"Queen's Hall full to overflowing."—London Daily Graphic.

RAFAEL JOSEFFY DIES AT AGE OF SIXTY-THREE

Famous Pianist Succumbs to an Attack of Acute Indigestion—Distinguished Career as Virtuoso and Teacher

Rafael Joseffy, the famous pianist and distinguished teacher, succumbed to an attack of acute indigestion at 7.30 a. m., Friday, June 25, in his home, No. 3657 Broadway, New York. Of Hungarian extraction, Joseffy had lived, since 1879, in this country. His last public appearance was with the New York Symphony Orchestra, under Walter Damrosch's direction, in 1907, when he played Brahms's D Minor Concerto. Although Joseffy had been in poor health for some



The Late Rafael Joseffy

time past, his sudden death at the age of sixty-three came as a distinct shock to the entire musical world.

Joseffy was born in Miskolcz, Hungary, on July 3, 1852. He spent his boyhood days there, and began his piano studies at the age of eight. Though his talent did not at this time appear prodigious, Joseffy's father had him continue his studies in Buda-Pesth, under Brauer, Stephen Heller's old teacher. At fourteen Joseffy entered the Leipsic Conservatory, where he was instructed chiefly by E. F. Wenzel, having, however, a few lessons from Moscheles. After two years at Leipsic, Joseffy went to Berlin for further study. Here Carl Tausig was his teacher for two years. Tausig's influence upon his pupil's style and artistic trends and ideals was potent, as was the influence of Liszt, with whom Joseffy spent the Summers of 1870 and 1871 in Weimar.

Berlin was the scene of the pianist's debut, in 1872. He was received in a manner which augured extremely well for the future, and thereafter gave a series of concerts in Vienna and in most of the musical centers on the Continent. These appearances gained for Joseffy an unquestioned reputation as a virtuoso of extraordinary technical attainments. Hanslick, the noted critic, describes the pianist's style, at this time, as one of great brilliance, showing Tausig's influence in a thorough development of the technique, the sharply chiseled phrasing and richly variegated touch and tone. However, his style was found lacking slightly in some of the finer qualities of poetry.

In 1879, Joseffy came to the United States which, as stated, served as his home thereafter. His American debut took place during the same year, in New York, with an orchestra under the direction of Dr. Leopold Damrosch.

Joseffy was instantly recognized as a master of his instrument. He was soon after heard with the Philharmonic and subsequently made a number of appearances in New York and other cities with Theodore Thomas and his orchestra. Each successive appearance served to enhance and secure his fast-growing reputation as one of the foremost pianists of the day.

As he advanced in years, Joseffy's artistry ripened and his style attained maturity. Always possessed of a highly formidable technique, Joseffy had now attained the zenith of his powers. In Richard Aldrich's opinion, "the breadth and catholicity of his taste and his wide sympathy with divers schools have always been notable and he played Mozart, Beethoven, Schubert, Schumann, Chopin, Liszt and Brahms with equal devotion. He has done pioneer work in spreading a knowledge and appreciation of Brahms's piano works in the United States, and was one of the first to give frequent performances of his second concerto."

Wearying of constant travel, Joseffy established himself in Tarrytown, N. Y., appearing in public at rarer and rarer intervals. Indeed, for the last few years he had almost disappeared as a concert performer amid the surge of celebrated pianists coming here periodically. His musical activities were directed chiefly toward teaching and editing the compositions of the great piano composers. This last phase of his life constitutes a particularly important legacy to musicians.

Active as a Teacher

During his retirement, Joseffy gave lessons regularly for many years at the National Conservatory of Music, New York. On the day of his death he was to have signed a new contract with this institution. Joseffy also received a limited number of private pupils, among whom may be mentioned Albert von Doenhoff, Sigmund Herzog, Clarence Adler, Andor Pinter, J. S. Danielson, Claude Gotthelf, Albert Mildenberg, S. N. Haschek, Rubin Goldmark, Isabel Hauser, Franz Darvas, Louis Diamond and Mrs. Henry T. Finck. He also maintained friendly relationships with the many musicians whom he had met during the course of his career. He was one of the founders of the "Bohemians," and at the time of his death was a member of that club's board of governors, as well as a member of the New York Liederkranz.

Joseffy was an exceedingly nervous man and public appearances always excited him. To this fact may possibly be traced his retirement. However, he did not permit his technique to become "rusty," and when he did consent to play in public the occasion inevitably became an important event. His best playing is said to have been done in the quiet of the studio, surrounded by perhaps a dozen sympathetic friends. Under such favorable auspices his truest artistry found expression. Joseffy was unostentatious when seated at the instrument; in bearing he was always quiet and dignified.

Two years ago this month, Joseffy became afflicted with melancholia, and since that time, for the most part, had not been in good health. He resumed his teaching last October, however, and, in April of this year, attended the dinner given by the "Bohemians" in honor of Mme. Sembrich. At that time he appeared to be in his former good health.

Joseffy has been called, with undoubted truth, the greatest foreign pianist who made America his home. Some have called him the greatest of all piano teachers.

Work as Editor

While Joseffy's prowess rests on his pianism and pedagogical powers, he has left a large amount of valuable material which represents work performed in the field of piano editions and studies. The most important of his original work is probably his "School of Advanced Piano Playing," published in 1902. This work is in twenty-four divisions, beginning with five-finger exercises and ending with rhythmic studies. The volume is exhaustive and is much in use, having been adopted by leading music schools, including the Vienna Conservatory. Joseffy's "First Studies for the Piano" is also widely known.

Some original piano pieces by Joseffy are in existence and are still played, though they represent an early period of his life and are not intrinsically important. His editions of Liszt's works



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have won deserved recognition and include all of the Hungarian master's best-known works. Other composers whose works have been arranged, edited and fingered by Joseffy are Moscheles, Paul de Schlozer, Delibes, Schumann, Hiller, Mozart, Schubert, Rubinstein, Tschalkowsky, Henselt, Czerny, Brahms and Chopin. Most of Joseffy's work was done for the publishing house of Schirmer. However, he edited selected piano compositions of Brahms for the "Musician's Library" of Ditson's. His latest important editorial work was a complete edition of Chopin's compositions. This was completed just before his death and is in the press at the present time. Joseffy is survived by his widow and two children, Helen and Carl.

The Funeral

Several hundred of the most prominent musical personages in New York were present at the funeral exercises which were held at the Joseffy home at No. 3657 Broadway last Sunday afternoon at 1.30 o'clock. In the street below a crowd stood from noon on watching the friends of the late pianist enter the house. In the apartment where the coffin rested there were countless floral pieces, the gifts of friends and admirers from all over the country.

In behalf of the New York Philharmonic Society and the musical world in general, Josef Stransky, the conductor of New York's oldest orchestra, spoke beautifully of the dead man and brought out tellingly the distinguished place which Joseffy occupied in the musical world. Dr. Birdsell spoke for himself and the members of the community in Tarrytown, where Joseffy lived for many years.

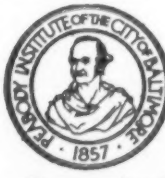
The pallbearers were Josef Stransky, Leopold Godowsky, Frederick T. Steiny, Sigmund Herzog, Albert von Doenhoff, G. J. S. White, Hugo Grunwald and August Fraemcke. A large number of "The Bohemians," the musician's club of which Joseffy was a founder, were present. Wreaths and floral pieces were sent by "The Bohemians," the New York Philharmonic Society and the Hungarian Society. Among those well known in musical circles who attended the funeral were Carl Friedberg, Mr. and Mrs. Arnold Volpe, Victor Harris, David Bispham, Yolanda Merö, Cornelius Rübner, Sam Franko, Carl Binhak, Frank Damrosch, Oscar Saenger, Ferencz Hegedus, R. E. Johnston, J. M. Priaulx, Arnold Somlyo,

Annie Friedberg, Carl V. Lachmund, Bernhard Boeckelmann, L. M. Ruben, William Axt.

Before the services, which were conducted by the Rev. Alexander Lyons, pastor of the Eighth Avenue Temple, Brooklyn, a death mask was made by Niehaus, who also took a plaster impression of the hands of the great pianist. These will be preserved by the family. The remains were taken to the crematory at Union Hill, N. J., accompanied by the immediate family and the pallbearers.

Harold Henry Pupils in Recital

Harold Henry presented in a recital in Thurber Hall, Chicago, on June 21, the following members of his artists class: Lenore Wood, Anne Neill, Ellen Ekholm, Katharine McFadon, C. Bess Bennett, Augusta Rasch, and Mrs. C. E. Buckley. The playing was of the high order of technical and musical finish demanded by this teacher. Especially noteworthy was the work of Miss Ekholm, the youngest member of the class, and of Mrs. Buckley, herself a teacher of prominence, and one of Mr. Henry's assistants. The former was heard in Chaminade's "Autumn," and the Rondo from the Beethoven concerto, op. 37; the latter in Grieg's Ballade.



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New York, July 3, 1915

WALT WHITMAN AS MUSICAL PROPHET

The reminder of Walt Whitman's large and creative views of the musical future of America given by a recent contributor to MUSICAL AMERICA is distinctly timely. The present is peculiarly a period of the formulation of larger national musical ideals for this country, and the national epoch just concluded has produced no other prophetic voice in the broad field of art, as well as of other general national topics, equal to that of Whitman.

This is an excellent, even an imperative, time for the re-reading of Whitman by all constructive artistic thinkers. His work is a living fountain of creative energy and vision, and his thought so universal in its character and expression that all must find contact with it and stimulation from that contact.

Excepting only the authors of the Declaration of Independence, and Washington and Lincoln, probably no one has had so clear a perception of the meaning of the American nation for the future of the world and

humanity as Whitman. And these others, in their vision, did not include its artistic considerations and relations. Whitman sweeps away outworn and senescent artistic ideals and principles of older civilizations, and clears the way for creations that are fresh, large and simple, and appropriate to our land and time. The secret of eternal rebirth in nature and the universal forces of thought is his. He is an artistic and intellectual gateway to the future of the New World.

Let musicians include "Leaves of Grass," "A Backward Glance O'er Travelled Roads" and "Democratic Vistas" in their reading this Summer.

RAFAEL JOSEFFY

In the world of music there are men who are recognized as notable figures in their especial fields. Reaching farther, however, are those men who arrive at a place of distinction through a broader recognition, namely, as musical spirits. Rafael Joseffy, who passed suddenly last week from this world, was one of the latter. Not only was he lauded as a pianist of the highest qualifications, not only as a pedagogue of conspicuous merit, but he added to these an extraordinarily sensitive musical spirit. He was always the musician first, subordinating the piano as a means to an end, and it was thus, preserving the traditions of his masters, Carl Tausig and Franz Liszt, that his reputation became international. To a new generation of young pianists he handed highest principles of the pianist's art. His personality, genial, simple, kindly to the young aspirant, made him beloved of all who met him. Pianists throughout the country who studied with him and his colleagues alike lament his passing.

And it must not be forgotten that he did pioneer work in his days on the concert platform. In America he was among the first to give us the music of Johannes Brahms; to the many who knew him as a Liszt and Chopin player there was a real surprise in the superb understanding and penetration which he brought to this, then new music. His championship of the great German composer meant much, for if Joseffy played something it was granted that it must be worthy.

Such was his reputation twenty years ago, quite as to-day when he has been taken from us. The whole world, musicians and music-lovers, mourns his death.

Rafael Joseffy's achievement was completed; he lived a full and noble life and his name and deed will go down in musical annals as one of the great pianists of all time, one of the fine spirits in musical art who contributed in more than their narrow and specialized field to the advancement of the æsthetic in human development.

NEW STATUS OF TEACHERS' ASSOCIATION

Certain events of the recent convention in New York City of the New York State Music Teachers' Association were of a nature to indicate that this organization has in a decade or so undergone a marked change, almost a complete transformation, with respect to its relation to the musical world and even to the general public.

These conventions have always been interesting—to the teachers themselves. But in their concentration upon this very end has lain their limitation. So long as the discussions pertained chiefly to points of pedagogic technique the association could scarcely command the interest of the general public.

With the New York convention the organization appears to have fully awakened to the civic consciousness that marks the mind of the time and to have realized that it has public services to perform beyond the scope of its special internal interests.

A body broadly representing instruction in music should certainly concern itself with the larger relations of music to society; in fact it must do so if it is to keep pace with the quality of contemporary thought.

It is gratifying, therefore, as well as not surprising, to see the association in this last convention putting forth strong thought upon a number of the foremost general musical issues of the day, and doing so through personalities highly qualified to formulate and command respect for them. The broad subject of the American composer, dealt with by David Bispham; the vastly important subject of the standardization of music teaching and registration of teachers, reported on in a striking and creative manner by Gardner Lamson; the social status of the music teacher and the great national subject of American musical progress and independence, presented by the editor of MUSICAL AMERICA—these and similar matters considered at the convention represent the larger phases of public service which such an organization as the State Teachers' Association can render.

In taking such a course as to make the most public possible presentation of such subjects the association proclaims its breadth, gains general interest and support, performs a greater service, and takes a fresh lease of life.

PERSONALITIES



Three "Fairyland" Personages

Three branches of art concerned with the production of Horatio Parker's opera, "Fairyland," are represented in the above picture, which shows Albertina Rasch, Alfred Hertz and Kathleen Howard at El Paso on their way to Los Angeles for the production. Miss Rasch is to be not only the *prima ballerina* but the mistress of the ballet; Mr. Hertz is to conduct the performance, and Miss Howard is to sing the rôle of *Myriel*.

Engles—George Engles, manager of the New York Symphony Orchestra, was married in New York on June 24 to Elizabeth Rita Cherry.

Spooner—Philip Spooner, the young American tenor, possesses an unusual talent for mimicry, and has amused many gatherings with his realistic impersonations.

Schelling—In Bar Harbor, Me., Ernest Schelling and his wife are participating in the social life of the resort, and are extremely popular with the prominent men and women there.

Bridewell—Mme. Carrie Bridewell, contralto, formerly of the Metropolitan Opera, who is now being heard in recital and concert, is spending her vacation at her Summer home, Neponsit, L. I.

Miller—Reed Miller is devoting a portion of his Summer vacation to yachting, a sport of which he is particularly fond. The tenor has spent several week-ends as the guest of Commodore Benedict, the well-known yachtsman of Greenwich.

Mardones—Though no longer the racing capital of America, Saratoga still retains its attraction for José Mardones, the basso of the Boston Opera Company, who will appear in a concert tour next season, and he is spending three weeks there, autoing through the adjacent Lake George country on side trips.

Farrar—Geraldine Farrar has written to her manager, C. A. Ellis, of Boston, from Los Angeles, where she is posing for moving pictures, that she expects to return to New York the end of August. Between then and the opening of her concert season in the middle of October she may spend a few weeks in Maine or the Adirondacks.

Claessens—Maria Claessens, contralto of the Metropolitan Opera Company, is staying at her Summer home in Milford, Mass. It is here that her husband has a large apple orchard, and with him she is attending to the care of this until apple time is over, when she will return to the Metropolitan and her concert work under the management of the Booking and Promoting Corporation.

White—Roderick White, the American violinist, who has been spending some time in San Francisco, is now in Santa Barbara, Cal., where he will remain for a month. Mr. White will also attend the Bohemian Club's "high jinks." This is Mr. White's vacation, and he has been spending his time in visiting the exposition and in playing quartets, trios and sonatas with other Pacific Coast musicians.

Lhévinne—Although Josef Lhévinne, the Russian pianist, is held in Germany a virtual prisoner, he nevertheless has ample opportunities to keep up his practice and even to fill a few concert engagements. His treatment by the Germans, he writes, has been extremely considerate, and he has added materially to his repertoire in anticipation of coming to America whenever he is permitted to do so.

Serato—With the entrance of Italy into the European conflict the rumors that Arrigo Serato, the violinist, would not be able to return to America next season for his second tour were revived, and his manager, Annie Friedberg, cabled Serato for definite information, with the result that she received the following reply, dated June 23, in Montreux, Switzerland: "Surely will be in New York September. Serato."

Melba—Charles A. Ellis, of Boston, who will direct the tour which Mme. Melba is to make in the United States next season, announces that the Australian prima donna will give two concerts in Honolulu on her way to America. Mme. Melba is due to arrive in San Francisco the end of August, and expects to spend two or three weeks on the Pacific Coast visiting both of the expositions. As already announced, her American tour opens in Portland, Me., the end of September.

POINT and COUNTERPOINT

HUMORS of a piano studio are related to us by Clarice Balas, the Cleveland pianist, who writes: "One young girl who blamed all she forgot on the neglect of her former teacher in the few words, 'He never told me anything about that,' was provoking me by her poor reading and bad time. 'What kind of notes have you in the right hand here?' I asked.

"She guessed wrong immediately. 'I suppose you never heard of such a thing as triplets?' I asked, in thorough disgust.

"Why, yes, Miss Balas, I have heard of triplets," said she with offended dignity, "but not in music."

Patience—"Why did Wagner write such terribly loud music, do you suppose?"

Patrice—"Oh, I guess his wife was deaf and he did it to annoy her."—Yonkers "Statesman."

"An ovation was given the band, which was a distinct compliment, inasmuch as Zumbrota has a state-wide reputation for band music."—St. Paul Dispatch.

The composer who spelled it "wind" showed a surprising knowledge of band instrumentation.

A chatty young debutante was taken into dinner by a Pennsylvania steel magnate, whom she was anxious to propitiate. Her attempts at conversation met with little response, however, and having exhausted nearly every conceivable subject she broached that of music.

"Do you like Beethoven's works?" she inquired, brightly.

"Never visited them," replied the other, testily; "what does he manufacture?"

In a recent suit for a marriage annulment, among the testimony intended to show that the woman in the case was of unsound mind, we find the following:

Dr. J. D. Ziller testified that for ten years, to his knowledge, Mrs. _____ wept when she heard music, and when a street harpist appeared on numerous occasions she paid him to go away.

Can't see wherein the latter act shows unbalanced mind.

Talking Machine Dealer—"And here's the 'Lucia' Sextet—a very popular record."

Mrs. Rox (virtuously)—"No, not for a family machine; there's too much of this sex business nowadays."—Puck.

It had to come! The Billy Sunday hymns are breaking into the concert world. A choir of 2,000 sang the evan-

gelistic songs in a recent concert at Willow Grove.

Who knows? These may become our real folk songs. Perhaps in the next century a future Dvorak will build a "New World" Largo around the "Brighten the Corner Where You Are," or mayhap a coming Cadman may evolve a "Sky-blue Water" from "The Brewer's Big Horses Can't Run over Me."

It was unkind of some alien pickpockets to spoil Cornell's welcome to the University Glee Club of New York. After having lived for forty-three years



in wicked New York without having had his pocket picked, Arthur D. Woodruff, the club's conductor, had his wallet filched up at Ithaca while standing on the campus during the Spring Day festivities. Appended is an impression of the felonious onslaught as it appeared to Jerome Uhl, who is one of the club's second basses.

John Curtis, president of the Behrens Opera Club of Philadelphia, sends us this item from the Atlantic City Review:

Scotti, the great tenor of Italian Opera, arrived in this city yesterday, and will be a guest at the Traymore for a few days. Scotti is a star of the first magnitude and appeared in "Carmen." He is a specialist in Italian opera and occasionally appears in French opera.

He ranks second to Caruso, his voice not possessing the brilliancy and far reaching qualities of Caruso, but he excels in dramatic fire. He is possessed of a pleasing personality and has a clear cut profile which is essential to a good appearance and in creating a good impression.

"Atlantic City has in its midst one Scotti, presumably a person of musical inclinations," comments Mr. Curtis. "It would appear from the attached clipping that he once sang in 'Carmen,' and that he is an Italian tenor. Perhaps we may hear of him again some time in another opera, now that this eminent authority on opera has discovered him. This item of news might interest one William J. Guard and Mr. Gatti, as the latter is on the lookout for talent and the former for opportunities to exploit it."

Those who deplore the spread of prohibition may be consoled with the thought of the cheering properties of tea. The Women's Committee of the St. Louis Symphony Society has voted down a proposition to dispense with the afternoon tea accompaniment to the lectures on the orchestra's programs. The following was pointed out, according to the Post-Dispatch:

Many women would not attend without some sort of social inducements, and few would attend more than once.

Thus, "Tea for Women" becomes the musico-social slogan. And this in the city of Anheuser-Busch!

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WILKES-BARRE PLANS BIG CONCERT SERIES

Ten Recitals Arranged by Local Committee with Guarantee Fund

WILKES-BARRE, PA., June 24.—Wilkes-Barre and the Wyoming Valley, which is said to have more voices for choral effort than any equal area in the country, and which has long been able to boast its Concordia, its military bands, its Music Temple and organ, its various choral bodies and its fine church organ equipments, is this year awakening to the fact that more concerts and cheaper concerts are necessary if the community is to be won to the consistent practice of concert going.

A committee with Leo W. Long at the head has arranged a tentative scheme of ten recitals for the coming season beginning in November and closing in May. Five of these will be big concerts by organizations or individuals of international fame—and the remainder will be smaller in scope but calculated to have high entertaining and educational value. The programs will include symphonies and recital soloists, both vocal and instrumental, and the plan is to make more liberal use of the Temple organ than heretofore. Between the two extremes of the soloists and the big orchestras there will be some smaller ensembles of the chamber music order. The Pokorney concert band will probably give one of the events and Wilkes-Barre's new string quartet composed of veteran quartet players will also figure.

The approximate guarantee for this course will run well into the thousands. There has never been any difficulty heretofore in assuring \$4,000 for three large

events and it is expected that with ten events this sum can be easily increased to the necessary figure. If not, a guarantee has been secured which will provide against any loss, though the committee is not considering a loss of any considerable proportion. This is the beginning of what it is hoped will be an annual and generous series of recitals, and the first is confidently expected to pave the way for the future course both in establishing the requisite enthusiasm and the necessary financial income.

W. E. W.

Lissant Beardmore, Opera Singer, on His Way to the Front

Lissant Beardmore, the opera singer, who is a lieutenant with the Canadian troops, sailed from New York last Saturday on his way to the front. Lieut. Beardmore was singing in opera in Berlin when the war broke out last summer, and made his escape through Switzerland. He returned from Europe a few weeks ago for a short stay at his home in Toronto.

Wants to Give Open-air Opera in New York

Jose Van den Berg is negotiating with the faculty of the College of the City of New York to give a series of performances of grand opera at the new stadium on Amsterdam avenue and 138th street, where Granville Barker recently made an outdoor production of "The Trojan Women" with great success.

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Sincerely,

LOIS CORY THOMPSON,
Dean of Women.

Grove City College,
Grove City, Pa., June 15, 1915.

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FEDERATION ANNOUNCES RESULTS OF NATION-WIDE ARTISTS' CONTEST

Thirty-one State and Four District Competitions Participated in by 253 Contestants—Blind Musicians Receive Awards—Ages of Competitors Range from Sixteen to Thirty—All of American Training—Success of Contest Largely Due to Publicity Given by Press

THE National Federation of Musical Clubs has concluded its national musical contest for advanced students and young professionals in voice, piano and violin. This has been in charge of its students' department, Mrs. Nellie Strong Stevenson, of New York City, chairman, assisted by the State and district vice-presidents of the federation, with the following result:

Thirty-one State and four district contests were held, and 253 contestants entered, who, according to the conditions laid down, were not over thirty and had received their entire musical training in the United States. Many talented, proficient young musicians were among the contestants, which made the task of the State and district juries very difficult, since in each contest only one representative in each branch could be chosen. The contestants adjudged next to the winner received the award of honorable mention. The winners in the State contests were:

Eastern District: New Hampshire—Concord, Beatrice Nardini, winner, piano. Massachusetts—Boston, Roland Hayes, winner, voice; Boston, Abbie Conley, Honorable Mention, voice; Southbridge, Aurore LaCroix, winner, piano. Rhode Island—Woonsocket, Christiana Caya, winner, voice; Providence, Mrs. Ada H. Miller, Honorable Mention,

voice; Providence, Stuart Ross, winner, piano; Providence, Edith Gyllenberg, Hon. Mention, piano; Providence, Samuel Gardner, winner, violin; Providence, Ella Beatrice Ball, Honorable Mention, violin. Connecticut—New Haven, Marguerite Allis, winner, voice; New Haven, Grace Burnes, Honorable Mention, voice; Waterbury, Joseph DeVito, winner, violin. New York—Buffalo, Olive Marshall, winner, voice (misses district contest); Ithaca, May Wilcox, Honorable Mention, voice; Ithaca, Enola Foster, winner, piano; Ithaca, Helen Doyle, winner, violin. New Jersey—Camden, Clarence Fuhrman, winner, piano. Pennsylvania—Philadelphia, Kathryn Meisle, winner, voice; Philadelphia, Barbara Nelhammer, Honorable Mention, voice; Philadelphia, John Thompson, winner, piano; Germantown, Edith Bly, Honorable Mention, piano; Pottsville, Walter E. Pugh, winner, violin; Philadelphia, Joseph Waldman, Honorable Mention, violin.

Middle District: Ohio—Youngstown, Helen Alexander, winner, voice; Cleveland, Lisa Loescher, winner, piano. Illinois—Evanston, Alexander P. Gray, winner, voice; Jacksonville, Louise D. Miller, Honorable Mention, voice; Chicago, Carol Robinson, winner, piano; Peoria, Mrs. H. P. Allen, Honorable Mention, piano; Lacon, Wallace Grieves, winner, violin; Decatur, Ruth Lavery, Honorable Mention, violin. Indiana—Indianapolis, Margaret Woodbridge, winner, voice; Indianapolis, Dorothy Dudley Jordan, winner, piano; Indianapolis, Marie Haleen Dawson, winner, violin. Missouri—St. Louis, Mary H. Allen, winner, voice; Kansas City, Mrs. Alice Bradley Heydon, Honorable Mention, voice; Sedalia, Mabel DeWitt, winner, piano; Kansas City, Solon Robinson, Honorable Mention, piano; Kansas City, Gladys Baldwin, winner, violin. Iowa—Cedar Rapids, Ralph Leo, winner, voice; Tabor, B. H. Hall, Honorable Mention, voice; Tabor, Mabel Blair, winner, piano; Mt. Airy, Esther Luce, winner, violin. Wisconsin—Milwaukee, Charlotte Peege, win-

ner, voice; Milwaukee, Mrs. Cora Brinckley Lochner, Honorable Mention, voice; Racine, Florence Bettray, winner, piano; Janesville, Wilma Soverhill, winner, violin. Minnesota—St. Paul, Adelaide Pierce, winner, voice; St. Paul, Marion Cray, Honorable Mention, voice; St. Paul, Charlotte Burlington, winner, piano; Minneapolis, Maud Peterson, Honorable Mention, piano; Minneapolis, Ralph Truman, winner, violin; Minneapolis, Edward H. Towler, Honorable Mention, violin. Michigan—Detroit, Dorothy Kohler Rauth, winner, voice; Detroit, Ellen Richmond Marshall, Honorable Mention, voice; Ann Arbor, John Alexander Meldrum, winner, piano; Detroit, Sylvia Simons, Honorable Mention, piano; Detroit, Robert Berman, winner, violin; Detroit, Della Hagerty, Honorable Mention, violin.

Southern District: Maryland—Baltimore, Esther Cutchin, winner, piano. Virginia—Lynchburg, Winston Wilkinson, winner, violin. Florida—Jacksonville, Katherine M. Bailey, winner, piano. Alabama—Birmingham, Prudence Neff, winner, piano. Mississippi—Hazelhurst, Dicy Brittain Henry, winner, violin. Louisiana—New Orleans, Leonard Drueding, winner, piano. Texas—Victoria, Mrs. Venie Jones Smith, winner, voice; San Antonio, Harold Morris, winner, piano; Austin, Virginia McCandless, Honorable Mention, piano; San Antonio, Maurice Matthews, winner, violin. Oklahoma—El Reno, Mildred Shaughnessy, winner, voice; Muskogee, Mrs. Inez Hunter Jay, Honorable Mention, voice; Tulsa, Margaret Ringold, winner, piano; Tonkawa, Carrie Staggs, Honorable Mention, piano; Tulsa, Mynn Cogswell, winner, violin; El Reno, Cora Higgins, Honorable Mention, violin. Arkansas—Little Rock, Maud Williams, winner, voice; Little Rock, Marie Parkman, winner, piano; Little Rock, Gray Perry, Honorable Mention, piano. Tennessee—Clarksville, Charles T. Stratton, winner, voice; Memphis, Mary Maer, winner, piano; Portland, Lorene Donoho, Honorable Mention, piano; Nashville, Cecilia Schubert, winner, violin.

Western District: Kansas—Topeka, Marguerite Gohlke, winner, voice; Topeka, Lulu McCabe, Honorable Mention, voice. Nebraska—Held a contest, but made no awards. Utah—Salt Lake City, Lillian Phelps, winner, voice; Salt Lake City, Mrs. Stella A. Fletcher, Honorable Mention, voice; Salt Lake City, Eleanor Voelker, winner, piano; Salt Lake City, Lawrence Eberle, Honorable Mention, piano; Salt Lake City, Mae Anderson, winner, violin; Salt Lake City, Owen Bartlett, Honorable Mention, violin. Oregon—Portland, Vera Kitchen, winner, piano; Portland, Albert Creitz, winner, violin. Washington—Seattle, Theodore Karl Johnston, winner, voice; Seattle, Mrs. Alice Baron, Honorable Mention, voice; Seattle, Catherine Weaver, winner, piano; Tacoma, Pauline Endres, Honorable Mention, piano; Seattle, Jennie Middlelevich, winner, violin; Seattle, Frances Tanner, Honorable Mention, violin; Arlington, Rosemond Wraga, Honorable Mention, violin. California—Fresno, Mrs. Julia Harris Jack, winner, voice; Berkeley, Marguerite Darch, winner, piano.

Contestants ranged all the way from sixteen to thirty years of age. Several blind contestants entered, and in one contest a blind young man proved the piano winner, while in another contest a blind young girl received honorable mention in piano. Everywhere the greatest interest and enthusiasm were aroused, and some of our finest musicians lent their aid as judges on the various juries and in many other ways. Special help was given also by the press of our country in the liberal publicity accorded to these contests and to which is largely due their great success.

The winners in the four district contests and therefore the final winners in the National Musical Contest of the federation were the following: The Eastern District: Sixteen contestants, the winners in seven State contests, New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey and Pennsylvania:

Voice—Kathryn Meisle, Philadelphia, winner; Christiana Caya, Woonsocket, R. I., Honorable Mention. Piano—Aurore LaCroix, Southbridge, Mass., winner; John Thompson, Philadelphia, Honorable Mention. Violin—Helen Doyle, Ithaca, N. Y., winner; second declined mention.

The Middle District: Twenty-three contestants, the winners in eight State contests, Ohio, Illinois, Indiana, Missouri, Iowa, Wisconsin, Minnesota and Michigan:

Voice—Alexander P. Gray, Evanston, Ill., winner; Adelaide Pierce, St. Paul, Minn., Honorable Mention. Piano—Carol Robinson, Chicago, winner; John Alexander Meldrum, Ann Arbor, Mich., Honorable Mention. Violin—Wallace Grieves, Lacon, Ill., winner; Marie Haleen Dawson, Indianapolis, Ind., Honorable Mention.

The Southern District: Seventeen contestants, the winners in ten State contests, Maryland, Virginia, Florida, Alabama, Mississippi, Louisiana, Texas, Oklahoma, Arkansas and Tennessee:

Voice—Mildred Shaughnessy, El Reno, Okla., winner; Mrs. Venie Jones Smith, Victoria, Tex., Honorable Mention. Piano—Prudence Neff, Birmingham, Ala., winner; Harold Morris, San Antonio, Tex., Honorable

Mention. Mention must also be accorded Esther Cutchin, Baltimore; Leonard Drueding, New Orleans, and Miss Mary Maer, Memphis, highly gifted young pianists who almost tied with above winners. Violin—Winston Wilkinson, Lynchburg, Va., winner; Maurice Matthews, San Antonio, Tex., Honorable Mention.

The Western District: Eleven contestants, the winners in five State contests, Kansas, Utah, Washington, Oregon and California:

Voice—Mrs. Julia Harris Jack, Fresno, Cal., winner; Marguerite Gohlke, Topeka, Kan., Honorable Mention. Piano—Vera Kitchen, Portland, Ore., winner; Eleanor A. Voelker, Salt Lake City, Utah, Honorable Mention. Violin—Mae Anderson, Salt Lake City, Utah, winner (no other violin award).

The above twelve successful contestants characterized as "winners" are the ones who are privileged to give a concert at the Federation biennial, June 28, in Los Angeles, and later will receive paid engagements through the federated clubs. The program of this concert was arranged (from selections prepared for the various juries according to the conditions of the contest) by Mrs. Nellie Strong Stevenson of New York City, chairman of the national contest.

Music Celebrates Adoption of Official New York Flag

Music formed a considerable part of the celebration marking New York's 250th birthday, on June 24, when the city's new flag was raised to the staff of the City Hall. There was band music and the singing of national anthems by school children.

Laura Sedgwick Collins has written a song, "The New York City Flag" in honor of the adoption of the new official city flag and the 250th anniversary.

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Some Compositions by Americans Which Are Worthy of Recognition

[The Editor of MUSICAL AMERICA frequently receives requests for the names of American compositions—vocal and instrumental—which are worthy of use both for teaching and public performance. Recognizing the widespread interest manifested throughout the country, during recent years, in the works of native composers and to serve as a guide to those who are sufficiently earnest in their desire to use such music, this department has been inaugurated. The list is changed each time it appears. The compositions are not necessarily new publications. Works by American-resident as well as American-born composers are included.]

Songs for High Voice

- SAMUEL A. BALDWIN—
My Heart Hath a Song (Arthur P. Schmidt).
ADOLPH M. FOERSTER—
Those Eyes of Thine (H. Kleber & Bro.).
GENA BRANSCOMBE—
My Love Is Like a }
Tempting Peach } Arthur P. Schmidt.
Of My Ould Loves }
In Granada (G. Schirmer).
BRUNO HUH—
Eldorado (Arthur P. Schmidt).
FRANK E. WARD—
The Singer }
Phyllida } H. W. Gray.
To Carnations }
Invocation (Presser).
CHARLES WAKEFIELD CADMAN—
Reincarnate (White-Smith).
ARTHUR HARTMANN—
Sleep, Beauty Bright (White-Smith).
FRANK HOWARD WARNER—
Nature Awaits Thee } White-Smith.
Alone }
JOHN ADAMS LOUD—
In My Garden (White-Smith).

Songs for Low (or Medium) Voice

- MINER WALDEN GALLUP—
You, My Dear }
So Long Ago } Ditson.
ADOLPH M. FOERSTER—
A Dream }
An Evening Song } Carl Fischer.
CARL BUSCH—
The Eagle (Ditson).
FAY FOSTER—
Sing a Song of Roses }
The King } Ditson.
FRANZ C. BORNSCHNEIN—
For You Alone (Arthur P. Schmidt).

Compositions for the Piano

- EDWARD MACDOWELL—
Sonata Tragica (Breitkopf & Härtel).
FRANK E. WARD—
Humoreske }
Prelude } Breitkopf & Härtel.
GENA BRANSCOMBE—
One Summer Day in }
Naples } G. Schirmer.
Norwegian Song }
Rouge et Noir }
FELIZ BOROWSKI—
Meditation }
Au Bal } Arthur P. Schmidt.
ARTHUR CLAASSEN—
Romance }
Novelette } G. Schirmer.

Compositions for the Violin

- KARL RISSLAND—
Romanza in G (Ditson).

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MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 35

Music being the only universal language, it should be the most potent factor in the establishment of a world-brotherhood. This does not infer that a separate national musical development is not of paramount importance; on the contrary, I strongly believe in the culture of national music, but with this there must be a catholicity of musical taste.

As we love the different nations for their history, customs, literature, architecture, and other fine arts, so we must love and appreciate their music which is the most spontaneous expression of their innermost sentiments. With this mutual understanding and appreciation there can eventually be no hatred among nations; then may the Utopian ideal of a permanent world-peace be realized.

If the worthy ambitions of Musical America find deserved support throughout this great country, the United States of America will undoubtedly take front rank among the musical nations of the world.



Leopold Godowsky

Among the celebrated musicians of the Old World whose presence in America as the result of the European war has enriched our musical resources is Leopold Godowsky, the distinguished pianist, who will make another concert tour through the United States next season.

- CLIFFORD DEMAREST—
Melodie Pastorale (Arthur P. Schmidt).
VICTOR KÜZDÖ—
Intermezzo Pizzicati (Arthur P. Schmidt).
RUDOLF FRIML—
Twilight (Arthur P. Schmidt).

Compositions for the Organ

- ROLAND DIGGLE—
At Sunset (White-Smith).
J. FRANK FRYSENGER—
Laudate Domini (White-Smith).
JAMES R. GILLETTE—
Grand Choeur Dialogue (White-Smith).
ROSSETTER G. COLE—
Fantaisie Symphonique (Arthur P. Schmidt).
ARTHUR FOOTE—
Cantilena in G }
Canzonetta } Arthur P. Schmidt.

- HARVEY B. GAUL—
Eventide (Arthur P. Schmidt).
FLORENCE NEWELL BARBOUR—
Meditation in San Marco (Arthur P. Schmidt).

Western Progressive Spirit Manifest Among Arens Portland Pupils

PORTLAND, ORE., June 24.—Western initiative and energy are conspicuous among those who are taking advantage of the courses in bel canto and vocal pedagogy that are being given by Franz X. Arens in Portland. There is one case of a pupil who comes from Burns, a thriving inland town in this State, but which is 150 miles from the nearest railroad. This pupil travels by horseback, automobile stage and finally by railroad to Portland for the weekly lesson. The

State University of South Dakota and the Oregon College at Corvallis each have a representative of their music departments under Mr. Arens, and many teachers and professionals are attending the courses. One teacher in Pendleton, in eastern Oregon, brought five of her pupils with her to give them the advantage of Mr. Arens's instruction. As a result of overflowing schedules, though he is now giving eighty-five lessons per week, Mr. Arens decided to extend his teaching until the middle of July.

Louise Cox in Kansas Concerts

Louise Cox, the young American Metropolitan Opera soprano, who recently sang in Texas, has a number of engagements in Kansas, where she will sing after her Texas engagements.



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NEW MUSIC—VOCAL AND INSTRUMENTAL

THOSE music-lovers who have taken pleasure in the many splendid songs by the Chicago composer, John Alden Carpenter, will probably be disappointed in two piano compositions by him which the Schirmer press issues. Mr. Carpenter has not come before us in the past as a composer for the piano, nor would it seem from the pieces at hand that he has any especial ability in writing for this most popular of instruments.

The pieces are a "Polonaise Américaine" and an Impromptu,* two works pretentious in manner, but unimportant in contents. Just why any one should attach the adjective *américaine* to a composition is a matter for curious contemplation. Music that has individuality requires no such classification. Had Mr. Carpenter affixed his label to a *berceuse* or a *barcarolle*, he might have been forgiven. But a *polonaise* cannot be *américaine* any more than can a *mazurka*, a *polka*, or a *ländler*. The *polonaise* is a national dance of Poland, quite as its name implies. Seek American traits in this piece and you will encounter a difficult task. In fact, there are none. Mr. Carpenter's idiom here is similar to that which he employs in his songs, though his utterance is less distinctive. It is not a good *polonaise* and there the matter ends.

The Impromptu has pleasant moments, but it, too, must be reckoned as without any distinctive merit. Hundreds of pieces of equal worth in a similar style are turned out daily by the little modern French composers, whose names never pass the boundaries of their country. Mr. Carpenter would do well to give us in his next piano compositions something that matches his fine songs, "Green River" and "The Day Is No More."

FRITZ KREISLER has taken one of Cécile Chaminade's unimportant

*"POLONAISE AMÉRICAINE," "IMPROMPTU." Two Compositions for the Piano. By John Alden Carpenter. Published by G. Schirmer, New York and London, Price 60 cents each.

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piano pieces, "Sérénade Espagnole," and through the magic of his power as a master-transcriber has made of it a lovely solo for his instrument, the violin.†

The *salon* quality of Chaminade, with its oftentimes sickly perfume, is not among the most agreeable things in contemporary music, popular as her compositions are. Mr. Kreisler in making the transcription has succeeded in imbuing it with a distinctive charm. This is one of those rare cases where a transcription surpasses the original. As it is not unduly difficult it should become very popular with solo violinists.

EDWARD BURLINGAME HILL, the Boston composer, has done a fine piece of work in his anthem, "And the Wilderness Shall Rejoice."‡ The more one looks at Mr. Hill's music the more is one impressed with his astonishingly secure technique. He is a composer, whose manner, if not always his matter, has distinction.

This choral piece is for mixed voices, with accompaniment of orchestra, reduced in the published edition for piano. Mr. Hill divides his various choral parts with good results and there is more than a little rarely beautiful writing in it. An example of how musicians who create can wander into another composer's thematic material is instanced in the music which Mr. Hill has set on the words, "the Lord shall return," and "to Zion with songs"; his melody here is virtually note for note the theme which appears in Puccini's "Madama Butterfly" on *Cio-Cio San's* entrance, harmonized, of course, in a more direct and less sensuous manner. Mr. Hill will doubtless be surprised when this is pointed out to him. It does not, however, detract from the merit of the piece.

The anthem was composed for the centenary anniversary of Allegheny College, June 21, 1915.

MANY a pianist, and especially amateurs, knows the "Papillons" by the Norwegian composer, Ole Olsen. It has been played in pupils' recitals ever since the day it was composed. Now Arthur Hartmann has arranged it as a violin solo with piano accompaniment.§

What he has done with the piece reflects the highest possible credit on him. He has approached his task with the true artistic spirit. He has decided not to reproduce the piece note for note on the violin, but to recreate it, as it were. In doing so he has read many interesting voices into it, has lent it harmonic touches which it did not possess as its composer wrote it and has made an altogether fascinating number of it. It is, of course, difficult to play and is a real concert piece.

†"SÉRÉNADE ESPAGNOLE." By Cécile Chaminade. Transcribed for the Violin with Piano Accompaniment by Fritz Kreisler. Published by Carl Fischer, New York. Price, 50 cents net.

‡"AND THE WILDERNESS SHALL REJOICE." Anthem for Chorus of Mixed Voices with Accompaniment of Band or Orchestra. By Edward Burlingame Hill. Published by the Boston Music Company, Boston, Mass. Price, 50 cents net.

§"PAPILLONS." By Ole Olsen. Transcribed for the Violin with Piano Accompaniment by Arthur Hartmann. Published by the Boston Music Company, Boston, Mass. Price, \$1.00.

Mr. Hartmann gives harmonic interest to everything which comes under his hands; he has peculiar talent for seeing possibilities even in ordinary musical pieces, and so in setting this trifle for the violin he has accomplished a piece of work that is indubitably masterly. The transcription bears a dedication to Albert Spalding, the American violinist.

"TROIS Impressions" for the piano, by M. Dvorsky, whose music has been played here by Josef Hofmann, and by him alone, are issued by the house of Schirmer. The pieces are "Penguin," "L'Orient et l'Occident" and "Le Sanctuaire."||

If Mr. Dvorsky maintains as high a standard in his other works as he has here he must certainly be reckoned an interesting composer. His utterance is strongly modern and he writes stunningly for the piano, in real virtuoso manner, though never in a pompous way. Of the three pieces, the second, "L'Orient et l'Occident," is the best. It has fine contrast and the thematic material is handled with much taste and no little individuality.

THE Schirmer press|| offers new compositions for teaching purposes in its piano issues of the month. Among them are three short pieces, "Petite Valse-Caprice," "Ariette" and "Notturmo," by Rudolph Middecke, excellent and melodious works that should prove valuable additions to the teacher's list. A set of six easy pieces by the well-known composer of educational piano music, Edmund Parlow, are a "Bear Dance," "In Merry Mood," "The Flying Swallow," "Playing Tag," "Little Riding-Song" and "Tarantella." They are written with rare skill and understanding.

In the popular series known as "Schirmer's Library," a new edition of Mendelssohn's almost forgotten "Rondo Brillante," op. 29, appears. It is edited and fingered by the noted pianist and pedagogue, Constantin von Sternberg, who has done his work splendidly. The orchestral accompaniment is reduced for a second piano in score.

WITH characteristic efficiency, Franz C. Bornschein, the Baltimore composer, violinist and teacher, has edited and enlarged Henry Schradieck's "School of Violin Technics" for the house of Ditson.** Mr. Bornschein is a thorough

||"TROIS IMPRESSIONS." "PENGUIN," "L'ORIENT ET L'OCCIDENT," "LE SANCTUAIRE." For the Piano. By M. Dvorsky. Published by G. Schirmer, New York and London. Price, 60 cents each the first two, 75 cents the third.

¶"PETITE VALSE-CAPRICE," "ARIETTE," "NOTTURMO." Three Compositions for the Piano. By Rudolph Middecke. Price, 50 cents each. "BEAR DANCE," "IN MERRY MOOD," "THE FLYING SWALLOW," "PLAYING TAG," "LITTLE RIDING-SONG," "TARANTELLA." Six Easy Compositions for the Piano. By Edmund Parlow. Price, 25 cents each. "RONDO BRILLANTE." For the Piano. By Felix Mendelssohn, Op. 29. Edited and Fingered by Constantin von Sternberg. Schirmer's Library, No. 1188. Price, 60 cents. Published by G. Schirmer, New York and London.

**"SCHOOL OF VIOLIN TECHNICS." By Henry Schradieck. Edited and Enlarged by Franz C. Bornschein. Published by the Oliver Ditson Company, Boston, Mass. In Three Albums. Ditson Edition, Nos. 203, 204, 205. Prices, 60, 40 and 50 cents each respectively.

pedagogue; added to which he is absolutely up-to-date in his ideas.

He has taken the studies of the noted pedagogue and put them forward in a new form. In his prefatory note he says, after speaking in terms of praise of the work: "To increase the general scope of this valuable work and to present its material so as to conform with modern pedagogical principles, the editor has made certain changes in the order of the exercises, omitting nothing, however, of the original music. This graded classification and systematic arrangement allows, as far as practicable, one special object at a time to be presented. Elucidating annotations, giving physical and theoretical advice, have been carefully supplied; special fingering and bowing directions have been given. * * * In brief, an effort has been made to combine attractively the study of phrasing with the fingering problems, so that the work may become more comprehensible to teacher and pupil."

All that Mr. Bornschein says here he has done and done splendidly. The work should be used by all teachers of violin who desire to give their pupils a secure technical foundation. A. W. K.

MRS. MORREY'S SUCCESS

Ohio Pianist Wins Commendation at Recent Appearance

COLUMBUS, OHIO, June 26.—Mrs. Grace Hamilton Morrey appeared with noteworthy success at the annual May Festival here this season. She occupies a position not only as one of Ohio's leading concert pianists, but also one of prominence in the country at large. She is a pupil of Theodore Leschetizky.

Mrs. Morrey has played in various European centers, including Berlin, and has been highly complimented by European critics upon her highly developed technique, breadth of tone and power of expression. It was during Mrs. Morrey's second visit to Berlin that she had an opportunity for close artistic association and study with Dr. Emil Paur, the eminent orchestral conductor, pianist and composer. After her concerts in Berlin, Dr. Paur wrote her a letter of warmest congratulation and expressed his pleasure at being privileged to conduct the orchestra on the occasion of her appearances. He likened her playing to that of Carreño.

After her return to America Mrs. Morrey made several tours of the Middle West, where she has built up an enviable following.

The Emerson Club of Worcester recently presented the operetta "Seven Old Ladies of Lavender Town." Mrs. Kendall Emerson directed.



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MABEL GARRISON'S SEASON

Her Opera Successes Supplemented by
Fine Work in Concerts

Among the younger American singers who have "come out" within the last year or two, the name of Mabel Garrison stands out prominently. During what might be termed her first season at the



Photo © Mishkin

Mabel Garrison, the Popular Metropolitan Soprano, as "Frasquita" in "Carmen"

Metropolitan Opera (as she only sang at one Sunday concert there the year previous) she scored considerable success in such rôles as *Frasquita* in "Carmen," the *Dewman* in "Hänsel und Gretel," solo *Flower Maiden* in "Parsifal," *Bertha* in "Euryanthe," the *Page* in "Huguenots" and the *First Boy* in "Magic Flute." Especially noteworthy among these were her successes as *Frasquita* and the *Page*. In the latter she made a tremendous hit on the first night in Atlanta, where she received an ovation and praise from the local press.

Besides her operatic appearances, Miss Garrison had a goodly number of concert engagements, among which can be mentioned concerts in Cleveland, Ohio; in Hartford, Conn., where she appeared with the Philharmonic Orchestra, the Tuesday Salon at Sherry's, New York; Beethoven Society, New York; Norfolk, Va.; Baltimore, Md.; Middletown, Conn.; the Biltmore Morning Musicales, and a private musicale at the residence of Henry C. Frick. R. E. Johnston, her manager, is booking an even larger season next year for this young singer, and dates have been closed for the Biltmore musicales and the Mozart Society, besides several other engagements. On July 13 Miss Garrison will sing at a morning musicale to be given by Mrs. A. D. Bramhall at Spring Lake, N. J.

MISS STANLEY'S VERSATILITY

Sang Three "Hoffmann" Soprano Rôles
in One Performance

Helen Stanley is one of the few prima donnas who has sung the three rôles of *Olympia*, *Julietta* and *Antonia* in "The Tales of Hoffmann" at one performance. The soprano performed this unusual feat when she was a member of the opera company in Wurtzberg, Germany. The three rôles are generally sung by different sopranos, as they are of a widely different character.

Miss Stanley, who is planning to devote a considerable portion of next season to the concert field under Loudon Charlton's management, will again be a member of the Chicago Opera Company. She is spending her Summer in Bayshore, Long Island.

Last Winter, while Miss Stanley added many new rôles to her repertoire, she was particularly successful in "Tiefland," which was produced at the Century Opera House in New York in English. She had sung the rôle in the German production in Wurtzberg, but had to relearn it in its entirety in order to sing it in English. In "Thaïs," which Miss Stanley sang with the Montreal Opera Company, she charmed by her lovely art and appearance, and she scored similarly as the melodramatic "Tosca" with the Chicago Opera Company. Her success as *Maliella* in "The Jewels of the Madonna" with the Boston Opera Company was also pronounced.

Elsa in "Lohengrin" is especially suited to her pure voice and type of beauty, while she also sings *Eva* in "Die Meistersinger," *Elizabeth* in "Tannhäuser," and *Senta* in "The Flying Dutchman." One of her favorite rôles is *Natoma* in Victor Herbert's opera. In addition to her portrayal of lyric rôles the singer has successfully undertaken the part of *Salomé* in Massenet's "Hérodiade."

Normal Graduate Recitals at Indiana, Pa.

INDIANA, PA., June 23.—During the last week were given three of the graduate recitals by seniors in the Normal Conservatory of Music: On Tuesday afternoon, June 15, a song recital by

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Morrey

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The A. B. Chase Company, Norwalk, Ohio

Elizabeth Shrimp, soprano, assisted by Diantha Sims, violin, a pupil of Orley See; on Saturday night, June 19, a recital by Diantha Sims, violin, and Ida Rebecca Gallagher, piano, and Tuesday night, June 22, a recital by Ruth Holtz, a graduate in voice and piano. Each graduate performed in a manner deserving high praise, displaying good technic and musicianly insight.

the program, which was unusually diversified. Aside from the instrumental numbers the singing of Daniel Hult and Thacher Pidige was of unusual interest. Last night was the initial appearance of the orchestra under the direction of Gustav Strube. There are forty in the orchestra. R. W. P.

Nana Genovese and Adele Krueger Complete Connecticut Tour

Mme. Nana Genovese, contralto, and Mme. Adele Krueger, soprano, recently made a short but very successful concert tour in Connecticut. In several cases return engagements were immediately booked for appearances the early part of next season. Among the cities visited was New Haven, where both artists were cordially received by the public and critics.

Strube's Worcester Orchestra Makes First Appearance

WORCESTER, MASS., June 20.—Rudolf Nagel, 'cellist of the Boston Symphony Orchestra; Raymond Robinson, Boston, organist, and Paul Hultman, pianist, assisted last night in the largely attended concert of the Gustav Strube Symphony Orchestra. A large audience was in sympathy with the various numbers of

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MARIAN WRIGHT POWERS

DEDICATE MUNICIPAL ORGAN IN WORCESTER

Dedicatory Program Given by
Charles Heinroth and May Peterson

SPRINGFIELD, MASS., June 26.—The new municipal organ, recently installed in the Auditorium was formally dedicated on Friday night, when Charles Heinroth, of the Carnegie Institute, Pittsburgh, played a delightful program of organ numbers which thoroughly tested the great instrument at every point and showed its wonderful qualities to an audience of about 2,500 persons. May Peterson, soprano, of the Paris Opéra Comique, sang two groups of songs in an extremely pleasing manner.

Henry G. Chapin, chairman of the organ fund committee, made a brief address before the concert began, in which he told what his committee had done to raise the money for this organ, which cost about \$20,000. To Mr. Chapin belongs the greatest share of credit for the work of the committee, for he has given unlimited time to the project ever since he was appointed by Mayor Lathrop in 1913, nor has he spared himself in any way in the great labor connected with such an undertaking. The greatest part of the fund was raised by a series of concerts by the leading artists of this

country, during the season of 1913-14, and the concert Friday evening is expected to have netted enough to make up the balance.

Others appointed to the organ fund committee by Mayor Lathrop were George B. Holbrook, Mrs. James B. Carroll, Mrs. George Dwight Pratt, John F. Ahern, Mrs. Walter H. Wesson, Mrs. Frederick Harris, Charles H. Parsons, M. Louise Stebbins and the late Oscar B. Ireland.

The organ, which is placed just back of the stage is a four-manual instrument with a movable console and sufficient length of cable to permit it being placed anywhere on the stage. It has the most modern electric-pneumatic action. The console is arranged for eighty-seven speaking stops, sixteen in the great organ, twenty in the small organ, thirteen in the choir organ, fourteen in the solo organ, six in the echo organ and eighteen in the pedal. The action is of the latest type to produce unusual *crescendo* and *diminuendo* effects. The wind supply is furnished by a twenty-five horse-power organ-blow and the action current by an electric generator.

The next event in which the organ will figure is the annual convention of the National Association of Organists, which is scheduled for August 3 to 6 inclusive. T. H. P.

Frank A. Vanderlip, treasurer of the Polish Victims' Relief Fund, the organizer of which is Ignace Jan Paderewski, received donations amounting to \$3,745.16 for the fund on June 26, making its total \$36,855.78.

MANNES CONCERTS IN NEW SETTING

Growth of Their Public Necessitates Giving of Sonata Recitals in Aeolian Hall

Mr. and Mrs. David Mannes announce that their regular series of sonata recitals will be given next season in Aeolian Hall on Monday evenings. While many will miss the charming intimacy of the Belasco Theater where these concerts have been given for eight seasons, it will be a source of interest to chamber music lovers that the growing audiences of Mr. and Mrs. Mannes call for a larger auditorium.

Mr. Mannes's resignation this Spring as director of the Music School Settlement was necessitated by the increasing demand for those recitals which included last season engagements in Sioux City, Faribault, Minneapolis, Ypsilanti, St. Louis, Sewickley, Fall River, Springfield, Boston, Columbus, Cleveland, Detroit, etc., in the three last of which they played two recitals. That this chamber music is appreciated in schools is gratifyingly evidenced by their concerts at Groton, Westover, Bradford Academy, Pratt Institute, St. Mary's and Riverdale. In Columbus they played for 2,800 school children; in Duluth for 2,000; in

Fall River for 2,000, and they also played for the prisoners at Sing Sing.

Their Summer engagements include a series of recitals at Bar Harbor, where they have been engaged for a number of tours next season made possible by Mr. Mannes being free from his duties in the Music Settlement work. The New York concerts next season in Aeolian Hall will enlist the co-operation of a committee of which Mrs. William A. Hazard of Cedarhurst, L. I., is chairman. Among those interested are:

Mrs. Reginald Barclay, Mrs. J. H. Barnes, Mr. and Mrs. G. L. Boissevain, Miss Calender, Mrs. H. H. Flagler, Rev. Percy Stickney Grant, Mrs. Harold Godwin, Mrs. J. A. Hartwell, Mrs. Francis L. Hine, Mrs. N. C. Kingsbury, Mrs. Samuel Hoff, Mr. and Mrs. R. Grosvenor Hutchins, James Mabon, Mrs. William H. Moore, Mrs. I. E. Palmer, Mrs. Frances Seaver, Mrs. Henry Seligman, Mrs. James Townsend, Mr. and Mrs. Albert Wiggin and Edwin Winter.

The home of the late Lillian Nordica, the singer, No. 6 West Ninth street, New York, a four-story brown-stone dwelling adjoining the southwest corner of Fifth avenue, has been sold. In April the Title Guarantee and Trust Company sued the Securities Company, which holds title to it for George W. Young, the banker and widower of Mme. Nordica, to foreclose a \$25,000 mortgage on it.

Considerable interest in British music is being manifested in Petrograd and Moscow. The Russian conductor, Mlynarski, who has been active in recent months in England, is collecting specimen programs of concerts of English music and forwarding them to his friends in Russia.

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Augette Forêt, the Soprano, in the Garden of Mrs. Phoebe A. Hearst's Residence, Pleasanton, Cal.

SAN FRANCISCO, CAL., June 23.—Augette Forêt, the popular soprano, recently delighted over two hundred friends of Mrs. Phoebe A. Hearst with a program of old English and French songs at Mrs. Hearst's home in Pleasanton. Redfern Mason, of the *Examiner*, recounted his impressions of this artist in a bright interview written after the recital.

Calling Mme. Forêt "a good American full of Gallic sap," the interviewer waxes enthusiastic over the soprano's interpretation of some old French songs and concludes by inquiring when the general music-loving public of this city are to be given an opportunity of hearing her. It is learned that Mme. Forêt will sing here when the season opens. She attended Hawaiian Day at the Exposition and met with many of her friends from Honolulu.

Baltimore Organist Weds in New York

BALTIMORE, June 26.—Alfred R. Willard, organist and choirmaster of Old St. Paul's Protestant Episcopal Church and closely identified with musical affairs of Baltimore, being the efficient director of the Orpheus Club, will be married next Tuesday to Edna Sands Dunham, a well known concert singer of New York. The ceremony will be performed at noon in the Church of the Transfiguration, popularly known as the "Little Church Around the Corner," by the Rev. Dr. Arthur B. Kinsolving, rector of Old St. Paul's. Miss Dunham's home is in New York, but she is well known in Baltimore,

having made a decided impression as a singer in the spring of 1914, when she was the soloist with the Concordia Chorus of Wilkes-Barre, which gave a concert at the Lyric. She has done much concert singing and now is soloist in St. Nicholas Collegiate Church, New York. Mr. Willard is organist at St. Paul's Madison Avenue Temple and is a member of the Maryland Chapter, Guild of Organists, Musicians' Club of New York and the Florestan Club of Baltimore. He came to Old St. Paul's in September, 1913, from St. John's Protestant Episcopal Church, Troy, N. Y. His home is in Michigan, where the honeymoon will be spent. F. C. B.

SEES OPTIMISM ON TOUR

Miss Bamman Finds Country Hopeful for Big Season Next Year

Catherine A. Bamman, who for seven years has managed the various enterprises in which George Barrère figures, notably the Barrère Ensemble and the Trio de Lutèce, to which this season she has added the names of Yvette Guilbert, Charles Dalmorès, Reinhold von Warlich, the Saslavsky Quartet and Edith Wade, has for some weeks been traveling in the interests of these artists and organizations.

"The one thing which most particularly impresses me," writes Miss Bamman, "is the wide open optimism, in spite of the war. Even in the smaller places there seems to be an effort far beyond the ordinary to bring during this coming season the finest and best, the most superlative that the town has ever had, even to the point of financial recklessness. Of course this is clearly reactionary—it is straining a point to engulf, obliterate, as it were, the horrors of the daily reports.

"As for this ancient fetish that aspiring students must at all hazards go abroad to study it has definitely exploded, thanks be where they are due. And why shouldn't it explode when even the last contention fall to the ground? This contention has been that we lack atmosphere. Perhaps we do lack the peculiar 'Unter den Linden' something or other which is definitely Berlin, but never have I been more impressed with that something or other which is just as definitely American, as I have at some of those beautiful old college towns where music plays so important a rôle, of which as a case in point I cite Oberlin. Under the Oberlin elms there is atmosphere—lots of it—but it is American atmosphere, and some day we shall have this atmosphere translated for us into the 'great American symphony.'"

BURNHAM SUMMER CLASSES

Pianist Will Teach Scholarship Pupils at Vineyard Haven

Thuel Burnham has returned to New York for a few days, having completed the busiest season of his career, prior to going to Vineyard Haven, Martha's Vineyard, Mass., where he has taken a cottage for the Summer. Mr. Burnham's

WOMEN'S CLUBS LEADERS IN MUSICAL PROGRESS

Harriet Johnson, Traveling Through South in Kitty Cheatham's Interests, Discovers a Rapid Growth in Artistic Influence, Which She Attributes Largely to Feminine Activity

THOSE persons who have known the pleasure of a visit to the New York home of Kitty Cheatham and have experienced the sense of joyful quietude which prevades it must instinctively recognize that only one of a spirit



Harriet Johnson, who manages the tours of Kitty Cheatham.

essentially similar to that of Miss Cheatham could rightfully share with her such a domicile. A personality precisely of this kind is Harriet Johnson, manager, secretary and devoted friend of the unique American artist, who resides at the Cheatham apartment on lower Madison Avenue when she is not traveling in Miss Cheatham's interest.

Miss Johnson brings to her work a degree of devotion and zeal altogether inspiring and coupled with a self-effacement as sincere as it is moving. In her nature is reflected that same element of sweetness and light that emanate from her noted friend, the same radiant philosophy, the same spiritual optimism and a fund of sparkling humor that makes conversation with her a lasting delight.

Miss Johnson returned a little over a week ago from a booking trip of two months' duration. Among the notable engagements that Miss Cheatham secured was an appearance at the Peabody Institute in her native Nashville last week. In the course of her travels Miss John-

son has enjoyed ample opportunity to observe the spread of musical and artistic influences generally in the South. "For this movement the women's clubs are most conspicuously responsible" she related shortly after her return to a representative of *MUSICAL AMERICA*. The energy displayed by their moving spirits is remarkable and the progress of their efforts strikes one more and more from year to year. Closely interwoven with their work is the stimulating influence of *MUSICAL AMERICA*, which enjoys an altogether remarkable prestige throughout all the sections of the country which I visited.

"The demand for Miss Cheatham grows apace. Those who have heard her once are eager to hear her again and the individuality of her art has won absolute recognition. Conditions of the present day, particularly, give it a point and a purpose more striking and eloquent, it would almost seem, than ever before. And her work with the orchestras is something distinctively new. The significance of all her re-engagements can best be appreciated when one notices how weary people throughout the country are growing of the average run of singers and instrumentalists, each of which is so very much like the other.

"In booking Miss Cheatham's engagements I have always made it a rule to adhere to one point, namely, never to accept a date at less than the fee originally quoted. I think it a mistake to adopt a variable scale of prices, so to speak, the way certain artists are content to do. There is something demoralizing in it for all concerned. For in the first place it tends to encourage the fatuous worship of names for their own sake and in the second to deprive others of what they are rightfully entitled. The artist who appears for one amount in one place and another somewhere else is establishing a precedent in every respect pernicious." H. F. P.

vacation, aside from resting, will be taken up with working up programs for his next season's concert tour, which is to be under the management of Harry Culbertson, and which will comprise more than a hundred performances, extending from coast to coast.

Throughout the past Winter, although much interrupted by his concert work, Mr. Burnham has been carrying on his scholarship classes at Carnegie Hall, New York, for which he originally returned to America from Paris. Among his scholarship pupils this year have been several pianists already before the public.

Francis Moore, pianist-accompanist with Maud Powell (next year will be his third season) is the holder of one of the MacDowell Club scholarships. Pauline Geisselman, the holder of the second MacDowell Club scholarship, has been appearing in numerous recitals and concerts this year. Sally Hamlin, a child prodigy of fourteen, holder of the Thursday Musical Club Scholarship, has played in ensemble and soli in special concerts at the Strand Theater, New York. Mrs. Jessamine Harrison-Irvine, holder of the Three Arts Club Scholarship has also had numerous concert engagements during the past season. Ethel Brown, holder of the Studio Club Scholarship has had concerts at Wanamaker's Auditorium, New York, and others this Winter.

Givans Wynne, holder of the Mrs. John R. MacArthur Scholarship has been a busy teacher and is now preparing for concerts next year. Eleanor Mills is holder of the Susan Woodford scholarship. Several wealthy Minneapolis people have given a scholarship and are sending a pianist to Martha's Vineyard to study with Mr. Burnham this summer. Besides these, many teachers and private pupils are coming to Vineyard Haven this Summer to study with Mr. Burnham.

New Hampshire Soprano in Recital of Her Own Works

Mrs. Katherine Call Simonds, dramatic soprano and composer, of Franklin, N. H., gave a recital recently in Woburn, Mass., before an appreciative audience. Of the fourteen numbers comprising the program she wrote both the words and music, with the exception of one, and for that she composed the music.



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Miss van Barentzen plays with great temperament.—*Magyarország, Budapest.*

Mlle. Aline van Barentzen made a very successful first appearance in London at Aeolian Hall on Monday afternoon. Not only has she a technique large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's organ Fantasia and Fugue in G Minor, and Beethoven's "Eroica" and Brahms's Paganini variations had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technique and a delightful touch.—*London Times.*

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Would Hear Favorite Opera Stars Still in Their Prime

To the Editor of MUSICAL AMERICA:

Are we to have no more some of the greatest singers who are yet in their vocal prime? Where is our Fremstad, glorious *Isolde*, the only logical successor to Lehmann? And Bonci, who was greeted recently in Italy as the one who was "repeating the miracles of Rubini and Mario?" (By the way, how many of this opera-going generation ever heard of Rubini and Mario? And where is Campanari, prince of legato and exquisite phrasing, and perfection of tone? Why have we lost our great Fremstad? With her passes the perfect *Isolde*, the matchless *Carmen*, a great *Tosca*, a peerless *Seglinda*. With Bonci, we lose our unrivalled tenor of the old school. With Campanari goes the perfect *Figaro* and *Marcello*, the vocally ideal *Germet*, all the baritone rôles that call for "bel canto," and let me not forget the suave, melodious Journet surely in his prime, perhaps not as telling a *Mephisto* as Plançon, but smoother vocally, to my mind. Shall we forget the "Liebestod" as sung by Fremstad? The delicate pianissimo and floating silver tone of Bonci? The singing high A-natural of Campanari, and, if you please, the just as full and resonant low A? The beautiful "Coat Song" from "Bohème" as sung by Journet? I can still hear his "Serenade" in "Faust" and his really beautiful trill, so rare a thing in a man singer. They are not and cannot be forgotten.

Only to one of them at present appears a successor. Martinelli ("May his beard grow to an exceeding great length"—they say he is too young to raise one yet) will in time replace Bonci and Caruso.

Sincerely,
JEAN L. OUMET.

New York, June 24, 1915.

Ernst Knoch's Step Toward Naturalization

To the Editor of MUSICAL AMERICA:

There appeared in your issue of June 26 several paragraphs under "Mephisto's Musings" in which the statement was made that I had taken out my first papers of naturalization as a result of the sinking of the *Lusitania* and the use of chlorine gas by the Germans. It is true that I have taken out my first papers, but I desire it known that there is no connection between my opinion of the methods of warfare and the taking out of these papers. I have never given utterance to any such statement, although several metropolitan dailies have quoted me as author of them. The publication of these statements coming from me puts me in a most unfavorable light in the eyes of not only all persons of German birth or descent, but also in the eyes of all Americans of whatever descent, who feel proper loyalty to the land of their birth.

The statement was also made in "Mephisto" that I was conducting the Gilbert & Sullivan Revue, "no doubt for the sake of bread and butter." I wish to correct this, which is highly erroneous, and state that my engagement as conductor for the first week of this Revue at the Palace Theater, New York, was an extraordinary one—falling in line with the engagement there this season of several well known musical artists—and was undertaken by the management to

lend artistic prestige to the opening of this new revue.

I will appreciate your giving this communication due prominence in your journal. Yours, very truly,

ERNST KNOCH,
Late Conductor Century Opera Company.
New York, June 26, 1915.

Some Prominent Music Publishers

To the Editor of MUSICAL AMERICA:

Enclosed please find Express money order to cover the yearly subscription to MUSICAL AMERICA. Please let us have a list of the different well known music publishing companies in the United States and oblige. Yours truly,

THE WINNEPEG PIANO COMPANY.
Winnipeg, Man., June 18, 1915.

[G. Shirmer, Inc., New York; Oliver Ditson Company, Boston; John Church Company, Cincinnati; White-Smith Music Publishing Company, Boston; Arthur P. Schmidt, Boston; Carl Fischer, New York; Theodore Presser, Philadelphia; G. Ricordi, New York; J. Fischer & Bro., New York; Boosey & Company, New York; Chapell & Company, Ltd., New York; B. F. Wood Music Company, Boston; M. Witmark & Sons, New York; Jos. W. Stern Company, New York; Jerome H. Remick & Company, New York; Leo Fiast, New York; J. B. Harms & Francis Day & Hunter, New York; Clayton F. Summy Company, Gamble Hinged Music Company, Chicago; Carrie Jacobs Bond & Son, Chicago; Willis Music Company, Cincinnati; William Kaun Music Company, Milwaukee; C. W. Thompson & Company, Boston; Boston Music Company, Boston; H. W. Gray Company, New York.—Editor, MUSICAL AMERICA.]

Would Learn of Organ Vacancies

To the Editor of MUSICAL AMERICA:

I'm writing to you, since our family is a constant reader of MUSICAL AMERICA, to know if you'll help me out by imparting a piece of information I'm very anxious to have. Will you tell me whether there is in America an employment bureau, or something akin to it, whether big or little, which I may write to concerning organ positions? I want some means of learning of pipe organ vacancies, where applications may be put in for positions. I am writing for a friend who has been pipe organist in Mexico City and knows of no place where he can learn of vacancies. Will you tell me of some place where we may write?

Thanking you for your kindness in answering this, I am,

Very truly yours,
ETHEL J. ALLEN.

College of Industrial Arts,
Denton, Texas.

[The National Association of Organists, with headquarters in New York City, maintains a department which can probably meet your need. They may be addressed through George H. Bay, 337 West Twenty-eighth Street, New York.—Editor, MUSICAL AMERICA.]

Criticises D'Indy's View of Our Music Needs

To the Editor of MUSICAL AMERICA:

In this week's issue of your paper I am shocked to see with what viciousness and narrow-mindedness Vincent d'Indy writes his sentiments in regard to music in our country. He says that if all the Germans were eliminated from our orchestras and schools we would be on the right path to things musical, or words to that effect. This seems to me very bad taste to say nothing of its being ridiculous.

I am not German, but I must say we could spare all the French musicians in this country much more easily than all

the Germans; but do we wish to spare either? I think not. I am surprised at this expression of M. d'Indy's. It puts him (with his countrymen Saint-Saëns) in most unfavorable light. And they talk of bad manners of the Germans!!

Yours truly,
WINTHROP A. BROWNE.

Marblehead, Mass., June 25, 1915.

Conductor of Detroit Festival Chorus

To the Editor of MUSICAL AMERICA:

In the June 19th number of MUSICAL AMERICA on page 31 appears an advertisement of Paul Althouse in which there is an error and an injustice to a deserving man. I beg to correct this.

Amongst the enumeration of music festivals at which Mr. Althouse has been the tenor soloist, the Detroit Festival, Dr. Cuvier S. Marshall, conductor, is mentioned. Now Mr. Althouse sang with the Detroit Festival Chorus, and splendidly, too, but Mr. Marshall did not conduct, nor is he the conductor of this organization, and I, being a member of this choral and having much esteem for our truly worthy leader, feel it my duty to disclose his name.

William Howland is not only conductor and trainer of this chorus, but holds also the office of musical director of the Music Festival Association of Detroit, of which the Detroit Festival Chorus is the singing representative.

Very truly yours,
RAYMOND V. CHAFFEE.

Detroit, Mich., June 23, 1915.

Not the First "Movies" of "Carmen"

To the Editor of MUSICAL AMERICA:

In your notice regarding Geraldine Farrar's debut in the "movies," you state that her performance will be the first time "Carmen" has been produced for the screen.

I beg to contradict you, for about four years ago I witnessed a very good production of it (from a dramatic standpoint), released by the Gaumont Company. The picture was taken in France. I am eagerly awaiting Farrar's production, as one may well imagine much charm invested in her characterization of the rôle.

With best wishes to your good paper and our old friend, Mephisto.

Very cordially yours,
MILO SIMON.

San Francisco, June 17, 1915.

[The account of Miss Farrar's departure for California to play in motion pictures, as given in MUSICAL AMERICA for June 12, closed with the following sentence: "Moving pictures of 'Carmen' will be the first ones taken." This quite evidently meant the first pictures of the series with Miss Farrar, and in connection with the sentences immediately preceding it, did not give the reader any cause for inferring that these are the first pictures of "Carmen" ever made.—Editor, MUSICAL AMERICA.]

Paper's Departments Are Unique

To the Editor of MUSICAL AMERICA:

Some time ago I wrote you asking for information. The question was as follows:

At what age does one usually make a transition from a lyric baritone to a dramatic tenor? Also, are "soft," "soft" tones essential for developing a higher range? I hope some interested and reliable teacher may answer this through your columns.

Your paper is newsy—and its various departments are unique—but you know you have imitators, but none are like the originals of your columns.

With best wishes for continued success.

Sincerely,
A VOCAL STUDENT.

San Francisco, June 10, 1915.

OFFER TO SPALDING FOR NORWAY SUMMER TOUR

Impresario Would Present Violinist in Twenty Concerts—South American Appearances Abandoned

Rudolph Rasmussen, a prominent Norwegian impresario, has written Albert Spalding, the American violinist, requesting that he come to Norway this Summer for a series of concerts. Mr. Rasmussen states that there is going to be an excellent season in spite of the European war, and he finds it hard to secure well known artists. "In Norway," he writes, "we have to have artists who have drawing power. Of course our people love our 'own,' but then we must have a change, the same as other people."

Mr. Spalding has won an excellent reputation in Norway and Sweden and is considered one of the best box office attractions in those countries. On his last tour it was a case of sold-out houses. Mr. Rasmussen states that Mr. Spalding would appear in at least twenty concerts. Should he accept the offer, he will sail sometime in July.

Following the Norwegian letter came one from Italy to the effect that the impresario in Milan, who had practically booked Mr. Spalding for a South American tour, had been called to join his regiment and the tour would have to be abandoned. He had booked Mr. Spalding for concerts in Argentine Republic, Brazil, Paraguay and Chili.

The parents of Mr. Spalding have offered their magnificent palace in Florence—the former Talleyrand home—to the Italian government to be used for such purposes as it sees fit. The music room, which is Mr. Spalding's room, is large enough for small concerts. Liszt and Saint-Saëns have given recitals in it. Just as the Talleyrands entertained nearly all the famous novelists, musicians and painters of their day, so the Spaldings have also entertained many famous men and women since they became owners of the place.

CONCERT ARTISTS' VACATIONS

Diversity of Location for Musicians on Foster & David List

The Foster & David artists, on their vacation, are covering a wide latitude of territory. Leopold Godowsky with his family has taken a villa at Avon, on the Jersey Coast. Mr. Godowsky will entertain many celebrities during the Summer. Lucy Gates, the American prima donna, at the conclusion of her tour with the Ogden Tabernacle Choir to the Panama-Pacific Exhibition, will spend the remainder of the Summer with friends in Utah. Lois Ewell is at her Summer home on the Jersey Coast. Mary Jordan is at Elberon, N. J., preparing the recital program which she will sing at Aeolian Hall on the evening of November 18. Florence Otis goes to Maine for July, August and September. Elizabeth Tudor will visit her old home at Van Wert, Ohio. Dorothy Ball, the remarkable young soprano who was discovered by Walter David, and who made such a favorable impression this season, will spend the Summer at Minersville, Pa. Evelyn Egerton, another new name on the Foster and David list, will be at Wheeling, W. Va.

John Barnes Wells, with his wife and little daughter, will be in the Catskills. Thomas Chalmers, the baritone, with his family, will occupy a house at Port Jefferson, Long Island. Henri Scott, who is to sing at the Metropolitan next season, will be at Cape May, N. J. Frederic Martin goes to his farm at Westerly, R. I., to remain until September 15. Florence Hardeman will be in Kentucky and Florence Larrabee will spend the summer at Petersburg, Va. Victor Wittgenstein will be at Edgemere, Long Island. His next season will open on November 14 in Chicago in recital. Annie Louise David has taken a cottage on the coast of Maine for July, August and September.

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STRONG ENSEMBLE WORK AT BOSTON CONSERVATORY



Members of the Ensemble and Quartet Class of Joseph Adamowski at the New England Conservatory, Photographed at a Recent Concert, in Which Twenty-one 'Cellists Played the "Easter Morning" of George W. Chadwick, Director of the Conservatory. Mr. Adamowski Is at the Piano

BOSTON, June 24.—The concert given recently by the Ensemble and Quartet Class of Joseph Adamowski at the New England Conservatory of Music was brought to a unique and thrilling climax when a body of twenty-one 'cellists played in unison the arioso "Easter Morn," by George W. Chadwick. As seen in the picture, Mr. Adamowski accompanied the players at the piano. With

the exception of Miss Stickney (fourth from the left in the front row), who is of the faculty, the entire assembly are students of Mr. Adamowski. The playing of this number was deserving of unstinted praise for its perfect ensemble, and the number was distinctly the feature of the program.

Other numbers included the Andante from the Beethoven "Kreutzer Sonata,"

played by Guy Maier, piano, and Ignace Norwicki, violin; the Allegro Moderato from the Trio, Op. 97, for pianoforte, violin and 'cello, played by Ralph Russell, Sam Rosen and Mildred Ridley; the Brahms Trio, Op. 8, played by Ethel Silver, Sam Rosen and Adolph H. Vogel; Strauss's Sonata for violoncello, played by Mr. Vogel and Hester J. Deasey; the Saint-Saëns Trio, Op. 18, played by

Helen L. Whiting, Ruth Bullard and Mildred Ridley; the Andante Cantabile from Chadwick's Pianoforte Quintet, played by Alvera C. Gustafson, piano; Ada A. Chadwick and Ruth Bullard, violins; Sam Rosen, viola, and Ora T. Lathard, 'cello; and the Beethoven Quartet, Op. 59, played by Mr. Norwicki, Miss Chadwick, Mr. Rosen and Miss Lathard.

W. H. L.

Is Conneaut (O.) Organization Oldest MacDowell Club in America?

CONNEAUT, O., June 20.—The MacDowell Club of this city has been organized since 1903 and has achieved a standing of unusual importance in this section. Mrs. MacDowell, in writing to the club, expressed her belief that this was the first MacDowell club to be organized in America. The club has about thirty members and has done excellent work since its inception. During the first years a number of professional artist recitals were offered; this city, however, is hardly populous enough to support these enterprises. Now the concerts are given by local artists and are exceptionally good, all things considered. An

exceedingly active and ambitious member of the club is Mrs. Clifford Smith, whose voice is found keenly enjoyable by music lovers in this community.

High Musical Status of Plattsburgh, N. Y., Revealed at Concert

PLATTSBURGH, N. Y., June 21.—A responsive audience gathered in the Plattsburgh Theater on June 15, the attraction being a concert given by the Plattsburgh Chorus and Symphony Orchestra. These organizations are made up of about 200 and their work reflected credit upon the community. Charles F. Hudson, the director, was lavishly praised, especially for his finished reading of Haydn's "Surprise" Symphony. Schubert's "Marche Militaire" was also well done. Among other numbers the chorus excelled in a chorale by Mendelssohn and the Soldiers' Chorus from "Faust." Incidental vocal solos were provided by Theodore Tromblee, Mary J. Kavanagh and Margaret F. Durkee.

The Opera Club of Youngstown, O., Ralph M. Brown, director, presented "The Chimes of Normandy" recently in the New Idora Park Theater. The principals, all amateurs, were Mrs. Ethel Deimel, Mrs. Karl DuCharm, Alice Snodgrass, Jessie Sweetwood, George H. Jones, E. O. Lutz, Elmer E. Hughes, Darwynd Blackstone and William Williams.

Italian Tenor Makes Bow to Worcester in Concert

WORCESTER, MASS., June 20.—Worcester's musical colony has been augmented by the arrival of Luigi Mainiero, recently with the Boston Opera Company, who will make this city his permanent residence. He made his initial appearance last night at an informal concert at the Bancroft. Among his numbers was Verdi's "Celeste Aida," which was given with abundant power in the upper register. Other numbers included the tenor arioso from "Pagliacci," "O Sole Mio," "Capua," "La donna è mobile," Verdi,

and "Maina Mia Chia Vo Sape," Mutille. He was accompanied by Hazel Dann at the piano.

R. W. P.

Singers in Louisville Park Concert

LOUISVILLE, KY., June 19.—Fanny Ray Cole, soprano, and John Dwight Sample, tenor, gave a concert at River-view Park, Louisville, on last Saturday evening, for the benefit of the Children's Free Hospital, before a large and highly interested audience. The concert was given in the large pavilion. Mrs. Newton Crawford gave inspirational support to the singers.

H. P.

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MASTERFUL PLAYING BY DENVER PIANIST

**Muriel Silba Arouses Enthusiasm
of a Discriminating
Audience**

DENVER, June 19.—Few pianists have aroused as much enthusiasm in Denver as did petite Muriel Silba last Monday evening when she appeared in a recital at Central Christian Church. The audience was not of great numbers, but it included many of the most discriminating musicians of the city, and their approval was very evident. Miss Silba's program was, for the most part, showy rather than profound. It revealed her stupendous technical facility, her command of dynamics, the elf-like deftness of her finger tips and her sure sense of proportion. Her tone in melody passages was full, warm and sustained. If there was not real tenderness in her treatment of melody passages, there was always beauty of tone and a certain sentiment that was strong and compelling. All in all, it was big playing.

Miss Silba was ably assisted by Alexander Saslavsky, the New York violinist, who is spending a part of the Summer here. He played with Miss Silba the Grieg Sonata in F Major, and a group of solos, including Tchaikowsky's "Serenade Melancholique," in which the none too alluring melody theme is repeated until it is pitifully threadbare, and Kreisler's piquant "Caprice Viennois."

Mr. Saslavsky will inaugurate a subscription series of chamber music matinees with his string quartet on the afternoon of June 25.

The nearest that we are coming to a Summer symphony series this year is the daily performance of Mr. Cavallo's orchestra of twenty-five pieces at the

Broadway Theater, which is now a "movie" house. Mr. Cavallo can hardly build his programs with regard to an exacting musical taste in this environment, but he maintains a judicious middle ground. He employs local singers as soloists.

Music is also being made a feature at the Denham Theater, where an excellent stock company has its home. On Wednesday evenings, which are becoming known as "society nights," some of the best known local singers are appearing between acts. They appear in a drawing room setting and sing, to piano accompaniment, songs of regular concert calibre. The very heavy patronage on Wednesday evenings indicates that the public approves of this mixing of concert and drama. The musical programs are in charge of Henry Sachs, leader of the Denham orchestra.

Yvonne de Tréville, the charming prima donna, stopped in Denver for a few hours last Thursday, en route to Los Angeles, to greet old friends and rehearse with the composer a song which Mrs. Lola Carrier Worrell has written for her and which will be performed in Los Angeles. George W. Chadwick, Mme. King-Clark and several other notables passed through the city on their way to the biennial convention of Women's Music Clubs at Los Angeles. Charles W. Cadman and Princess Tsarina Redfeather joined the party on the musical "special." Mrs. J. E. Kinney, president of the Federation, with Dr. Kinney and Hattie Louise Sims and Madeline Brooks, both Denver voice teachers, left for Los Angeles on Friday.

The Wilcox Concert Choir appeared on Thursday and Friday evenings at the Auditorium before the Fraternal Societies, and again won enthusiastic approval. The success of this body of singers has been so pronounced that the organization will be made permanent.
J. C. W.

CONCERT AIDS LITTLE MOSLEMS

Peavey Choral Society Offers Benefit Program in Brooklyn

A large audience assembled for the benefit concert which was given on June 15 at St. Paul's Congregational Church, Brooklyn, for the purpose of aiding Rev. S. Van R. Trowbridge in his work for the Moslem Children in Cairo. The concert was given by the Peavey Choral Society, of which N. Valentine Peavey is the director, assisted by Adolph Schmidt, violinist. The chorus, (which made up a splendid ensemble under Mr. Peavey's baton, gave the Bridal Chorus from Cowen's "Rose Maiden," the March and Soldiers' Chorus from "Faust," Nevin's "Mighty Lak' a Rose" and "My Old Kentucky Home," of Foster.

Helen Wing, one of Mr. Peavey's artist-pupils, gave the "Inflammatus" from "Stabat Mater," with the support of the chorus. Mr. Schmidt proved himself to be a true musician through his interpretation of Kreisler's "Liebesfreud," a Beethoven Minuet, Wilhelmj's transcription of Schubert's "Ave Maria," and his encore, Dvorak's "Humoresque." A quartet composed of the Misses Wing and Weymar and Messrs. Waldron and Peavey gave an excellent performance of the "Rigoletto" Quartet; in fact, it was so well received by the audience that they were forced to repeat it.

Closing Concert of Fiqué Institute

The Fiqué Musical Institute of Brooklyn held its closing concert of the season at The Imperial, on June 19, when the pupils of Carl Fiqué and Katherine Noack Fiqué were given opportunity for the display of their talents. Piano and vocal numbers were uniformly excellent and the performance of Esther Swayer, six years old, who was lifted to the stool to play Leduc's "Chateleine" was one of the most appreciated features of the fine program.
G. C. T.

MUSIC AT ALMA COLLEGE

Nine Worthy Concerts Given in Michigan Institution's Course

ALMA, MICH., June 22.—The Conservatory of Music of Alma College offered nine concerts this season at a very nominal course price. Reese F. Veatch, director of the department and instructor of voice, worked hard to make these concerts conform to a uniformly high standard and in practically every case succeeded in so doing. The course was given under the auspices of the choral club.

A noteworthy event in the series was the production of Handel's "Messiah," with choral club soloists and an orchestra. The various musical happenings during the past season included a May Festival, composed of a choral and orchestral concert, artists' concert and operatic performance; a song recital by Mr. Veatch, baritone; a piano recital by Hugh C. Dickerson; an organ recital by Grace D. Roberts, and several recitals by visiting artists. The graduation recitals occurred on June 1, 3, 4 and 9, being given by Mary Rose, pianist, assisted by Eva Barnes; Lorna Woodruff, vocalist; Bope Butler, tenor, and Mary Rose, vocalist.

Jacques Kasner in Morristown Recital

Jacques Kasner, the violinist, gave a recital at the Warford School of Music, Morristown, N. J., on June 4. His associate was Tilla Gemunder, soprano, of New York. Mr. Kasner was at his best and was recalled many times, playing five encores.

Clayton Thomas (Mrs. George Lyman Cade), composer of "A Japanese Love Song," recently gave a Japanese party at her home, New Rochelle, N. Y., for the benefit of St. Paul's Church. The musical program was presented by Mrs. Cade and her daughters, Margaret and Elizabeth Cade.

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AMERICA MOST TRYING PLACE FOR NATIVE SINGERS TO WIN SUCCESS

Such is the Decision of Margaret Chapman, Soprano, After Experience Abroad—American Artists Expected to Sing in Many Languages Perfectly, While Foreigners Can Get Along with One or Two

WHEN Margaret Chapman, soprano and Southern social favorite, left "Eagle Bend," her home in Knoxville, Tennessee, many years ago, it was for the purpose of cultivating her naturally fine voice. At least two books have been written around "Eagle Bend," for this spacious old estate is famous throughout the State for its venerable beauty and romantic associations. Mrs. Chapman's parents, who are reclusive and aristocratic, attempted in every way to discourage their daughter's professional musical aspirations. However, the soprano finally succeeded in gaining her wish and even managed to persuade her mother to accompany her abroad.

Mrs. Chapman's first teacher abroad was Natalie Haenisch of Dresden. *Lieder* singing she studied in Berlin with Nicklass Kemper. From Berlin she journeyed to Paris, where she engaged in study with the late King Clark, and in the French capital she also came under the instruction of the noted Sbriglia, teacher of Plançon and one of Jean de Reszke's instructors. Répertoire she was taught by Emil Bourgeois, *chef d'orchestre* at the Opéra Comique.

Her Success Abroad

During six years spent abroad Mrs. Chapman won wide recognition as a singer possessed of both personality and unusual vocal gifts. She sang extensively at musicales given by the élite and became much in demand for such services. John Philip Sousa was one of the first musicians in this country to appraise correctly Mrs. Chapman's talents. After hearing her sing he immediately offered her a contract as soprano soloist for his tour around the world. Mrs. Chapman accepted, but shortly before the time appointed for leaving she was taken ill and obliged to request cancellation. Mrs. Chapman had also been engaged by Henry Russell for the Boston Opera season, now abandoned.

To a representative of MUSICAL AMERICA the singer made the statement that she believed this country to be the most trying place in the world for an American vocal artist to gain favor. "An Italian," she declared, "may appear here and win success if he sings nothing but the songs of his native land; a German must sing German songs artistically, a Frenchman French songs, and so forth. But an American appearing here must be capable of singing with absolute correctness four or five foreign tongues. If there be a slight flaw in the diction it is detected at once by our critics and intelligent music-lovers. Americans have heard so many great vocal artists that they set up very formidable criterions so that it is difficult to measure up to the standard they require."

Folk-Lore at First Hand

Not usually does one encounter a singer whose art is so versatile as Mrs. Chapman's. Naturally equipped as an exponent of Southern plantation songs, she has, on the other hand, won success in the operatic field. Yet she has not

neglected to cultivate the other phases of her art. She related to the writer how her negro "mammy" used to fetch her down into the huge and quaint servants' kitchen at night. There, among the negroes who strummed their banjos,



Photo by Aimé Dupont

Mrs. Margaret Chapman, Dramatic Soprano. Below, Mrs. Chapman with Her Mother at the Castle Chambord on the River Loire, France

she was placed atop of the great old walnut table, and learned at first hand how the darkies sing their own songs. Having grown in such an environment it is little wonder that Mrs. Chapman should come to be an authoritative interpreter of negro songs.

Mrs. Chapman and her mother were abroad when war was declared and underwent some thrilling experiences as nurses at the front. The soprano related an anecdote from among her somewhat trying experiences with the police of Berlin. These latter worthies hailed her peremptorily from sleep one morning before it was light and wished to drag her off to the police station without giving her a chance to don the usual outdoor attire. Her offense consisted of misstating her age. This was discovered through the fact that her age failed to coincide by comparison with that given on the occasion of an earlier visit. "And I only altered my true age three years," lamented the soprano.

Pittsburgh Teachers Give Interesting Recitals

PITTSBURGH, June 29—One of the most interesting of the many recent pupils' recitals was that arranged by Zoe Fulton in the Lecture Hall of the Carnegie Institute a few nights ago, when this well known Pittsburgh teacher and artist had the assistance of Carl Bernthaler at the piano. Richard Knotts gave a recital at the Alvin Theater, at which the performers were the Knotts Chorus of 100 voices, an orchestra, under the direction of George Shaveley, and, as soloists, Alvie Voelp, Mrs. Richard Knotts, Lucia Rugg, Freda Schueck, Helen Boyd, Mrs. Margaret Hodgson Miles, Anna Hagmaier, Mary Herbertson, Byron G. Wade, Ernest Schultz, James F. Croft and Homer C. Smiley. Pupils of Dallmeyer Russell, Charles N. Boyd, Frank Milton Hunter and William H. Oetting gave a joint recital last week, the soloists including Mary Emery, Blanche Nicklas, Anna M. Inglefield, Flora Steiner, Mariana Clark, Louise Warde, Mollie Garbisch, Lucille Terrell, Hazel Sperry, Irene Eckstein, Mary Elliott, Eleanor Spindler and Mathilda Flinn.

E. C. S.

Closing Exercises at Dana Institute

At the forty-sixth annual commencement of Dana's Musical Institute, Warren, O., on June 20 to 23, the participants in the graduates' recital were Emma Hart, Helen Waters, Hazel Geneva Long, May McClurken and L. Maria Knox. In the undergraduates' recital these took part: Corinne Dakin, George C. Jones, A. Modarelli, Margurite France, Elizabeth Smith, Carroll Carr, Viola Broadwater, Stanley Raub, Gerta Stocker, Helen Herner, Messrs. Williams, Cardin and Davidson. In the closing program the D. M. I. Orchestra, Lynn B. Dana, director, was assisted by these soloists, Frances M. Luley, Miss Stocker, Mr. Ruhl, G. Ross Hickernell and W. B. Hert.

Brooklyn Sängersfest Financial Success

In the presence of committee members and delegates to the twenty-fourth national sängersfest of the Northeastern Federation of German Singers assembled at Arion Hall, Brooklyn, June 14, it was announced by David Koos, president of the United Singers of Brooklyn, that the sängersfest held recently at the Thirtieth Regiment Armory had been a great financial success. Although, on account of the war, many prophecies of failure were made by members and friends of the organizations, the plans were carried out with the result that a total patronage of 10,000 music lovers was counted at the various concerts of the sängersfest. Resolutions were adopted thanking the people of Greater New York for their appreciation of the concerts given and the head tax levied upon members of the participating singing societies was returned. Special thanks will be tendered the colonel and officers of the regiment for the use of the armory.

G. C. T.

Several Worcester music teachers presented their pupils in recitals last week. Among them were J. Frederick Donnelly, Henry N. Flagg, Tucker Pianoforte School, Marion C. O'Brien, Nellie M. Thompson, Jennie Newcomb Berry. Pupils of Virgil Pianoforte School included in their recital scenes from "Robin Hood." They were assisted by Frederic W. Bailey, Grace B. Davis and Frances Kidder. Pupils of Anna Amursky gave an unusually intelligent presentation of the cantata "Ruth." Ethel Robinson was *Ruth*.

RECITAL FOR BRITISH FUND

Rochester Artists Unite in Benefit—School Commencements

ROCHESTER, N. Y., June 26.—On June 25 at Gannett House, a song recital was given for the benefit of the Prince of Wales and Canadian Patriotic Fund, by Eleanor Holman Neville, soprano; Sarah Re Qua Vick, contralto; Robert S. Monaghan, tenor, and John L. King, baritone, assisted by Bedrich Vaska, 'cellist, and Mrs. Oscar Myers, accompanist. There was a small audience, but it was most appreciative of the fine work of the soloists.

At the graduating recital of the D. K. G. Institute of Musical Art, Rochester, N. Y., on June 23, George Penny made a short address and presented the diplomas. There will be a six weeks' Summer course begun shortly, and David Hochstein, the young violinist, has accepted an offer to teach there during that time. The Rochester Conservatory of Music gave its graduate recital on June 24. Fred Will, Jr., one of the town's many public-spirited citizens, gave the address and presented the eight diplomas.

M. E. W.

Aloys Burgstaller, the former Metropolitan tenor, recently reappeared in public at a Nuremberg concert.

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LEXINGTON PAGEANT MEMORABLE EVENT

Century of Anglo-American Peace Stirring Celebrated in Massachusetts

Bureau of Musical America,
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Boston, June 23, 1915.

PROBABLY the most impressive pageant ever given in this State was the Pageant of Lexington, commemorating a century of peace between this country and England, given in aid of the American Red Cross on the Twin Elm Estate in Lexington during the week of June 21. The author and master of this pageant was J. Willard Hayden. Chalmers Clifton composed music for the prologue—music which he scored very effectively for a brass band of fifty-four pieces. Others who carried out Mr. Hayden's ideas were Lionel Belmore, who supervised the action of the Pageant, and who was permitted to do this through the courtesy of the Vitagraph Company of America; Waldo Glidden, assistant to Mr. Belmore; Virginia Tanner, director of the dance and the dance pantomime of the prologue; Theodore Brown, director of lighting; Robert Brunton, scenic effects; Fred C. Sanborn, episode plates; Beulah Lock Sherburne, costume plates, and last but not least, an assembly of about 900 of the good people of Lexington, who co-operated with unflagging willingness and zeal to make the Pageant possible.

The names of those who took important parts in this pageant are legion, though they cannot be mentioned here. Everyone, whatever the extent of his or her responsibility, took it to heart, and the spirit and the exceptionally artistic conception of Mr. Hayden made the occasion memorable. The Pageant, in three parts, began with a symbolical representation of the birth of Lexington, which included a musical suggestion of chaos and the natural developments that followed according to the general order of things revealed in the book of Genesis—an order not confined to the town of Lexington, but rather dragged in by the hair, but an idea which fur-

nished opportunity for some superb dances and dance pantomimes, which Miss Turner made the most of, and for which Mr. Clifton composed his music.

The grounds on Mr. Hayden's estate had been prepared, regardless of expense or labor, so that the stage was a great rolling panorama, relieved, however, by groups of trees which seemed to have been planted in their positions for some centuries, for the purpose of adequately setting the scenes. The arrangement of considerable bodies of dancers who came and went and mingled on the stage and disappeared and reappeared from the depths of the trees was masterly in every way. The costumes, too, were of exceptional beauty. A steam curtain, consisting of a long pipe punched with small holes, through which the body of a steam engine furnished by the Boston & Maine Railroad pumped steam, concealed the stage while the scenes were being changed.

Mr. Clifton had composed his music with care for the big effects of a pageant, but he had not confined himself to the sort of slapdash work with which composers for pageants often content themselves. The music was entirely modern in its harmonies, and unusually irregular in its rhythms. In some places many rehearsals must have been required before the dancers could understand the rhythms, but there was real ensemble effect as well as spirit, and, although much of the score sounded up-to-date rather than strikingly original, the music told when it should, yet was not so threatening in its proportions that it was too powerful a factor to allow the hearer to devote the major part of his attention to the stage. Also, the composer was not guilty of the attempt to be historical by quoting themes associated with the period. If the score has not permanent value, it has promise. Many writers far more experienced than Mr. Clifton have written music with far less justness of proportion and distinctness of effect. Mention should also be made of the excellent singing by a male chorus of songs popular in Revolutionary times.

Following the prologue, famous scenes of the opening of the war of the Revolution were enacted, including the ride of Paul Revere, the battle of Lexington, the

retreat of the British. There were careful reproductions of buildings of the time, including the Green Dragon Inn, the Clarke Home, the Old North belfry from which one lantern was hung to warn the countryside. After these scenes, an excellent prologue by Stephen B. Stanton invoked the spirit of peace, and the righting of wrongs without recourse to the sword, etc. Among other "properties" used in this pageant were the "one hoss shay" of Dr. Bartholomew of Revolutionary fame, and the John Hancock stage coach, which at one time carried Washington. And descendants of the original minute men gathered, to re-enact scenes in which their forefathers had actually, almost on that very spot taken part. The festival has been so successful that it will be repeated every ten years in Lexington. It was one of the rare occasions when the beholder felt a genuine thrill of patriotism, of pride in his nationality and his people.

OLIN DOWNES.

"CARMEN" IN SUMMER PARK

Increasing Patronage for Opera Forces at Palisades

"Carmen" was given an interesting performance at Palisades Park this week by the "Avitabile-Martelli English Grand Opera Company. Agnes Robinson gave a portrayal of the title rôle which she had worked out along lines entirely her own and which created much interest. Alfredo Graziani won applause as the *Don José*, and Louis D'Angelo was a picturesque and effective *Toreador*. Gilbert Wilson gave a performance of his usual finish as *Zuniga*, his sonorous basso being heard to advantage. Mary Cassell revealed her freshly flexible soprano as *Micaela*.

The other rôles were allotted as follows: Lola De Vere, *Mercedes*; Lillian Heyward, *Frasquita*; Bertram Bailey, *Dancairo*; Irving Lavitz, *Remandado*. Salvatore Avitabile was the able conductor, and Philip Fein the stage director. The opera was adequately mounted. With the arrival of warm weather, the business of the company is showing an encouraging increase.

Dora Becker Returns to Concert Field

When it was announced three weeks ago that Dora Becker-Shaffer, a well known American violinist, would return to the concert platform, many persons throughout the country wondered whether it was the same artist who ap-

peared in various parts of this country and Europe so successfully a few years ago. The fact that "Shaffer" had been added to the name puzzled many who did not know of the marriage of the distinguished violinist. Although she is probably better known in New Jersey as Dora Becker-Shaffer, it is as "Dora Becker" that she won such a notable success in Europe and America a few years ago. Hereafter Mrs. Shaffer will continue to be known to the musical world as plain "Dora Becker."

Laredo (Tex.) Choral Club Gives Its First Concert

LAREDO, TEX., June 19.—The Laredo Choral Club, organized in February last with a membership of thirty-five women under the leadership of Mrs. T. A. Austin, Laredo's indefatigable promoter of good music, gave its first concert on June 8 at the Strand Theater, ably assisted by Eva Austin, reader. The large audience was warmly appreciative of the splendid performance of each number. The choruses were sung in good style and the voices blended well. Walter Moore delighted the audience with two numbers. He is the possessor of a very pleasing tenor. Professor Galindo, a refugee from Mexico City, played a cello solo artistically.

Bernard Sinsheimer to Visit Denver and Pacific Coast

Bernard Sinsheimer, the New York violinist and teacher, left the city this week for Denver. While there he will play a number of concerts, visiting Albert Greenfeld, his pupil, who is concertmaster of the Denver Orchestra. From there he will go to San Francisco to the Exposition, returning East late in the Summer.

Josef Adler on Kellerman Tour

Josef Adler, the young Cincinnati pianist, who will establish himself in New York beginning next Fall, left this week on an eight weeks' tour with Marcus Kellerman, the baritone. The tour opened in Wheeling, W. Va. On this tour Mr. Adler will act as accompanist and will also play solos.

Age of Muratore

In an answer to a correspondent in last week's MUSICAL AMERICA, the age of Lucien Muratore, through an accident, was stated to be forty-five. The famous French tenor is but thirty-five.

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Sergei Klibansky, the well known vocal instructor of New York, is busy with his Summer class, which mostly consists of teachers who have come from the Far West and South. Mr. and Mrs. Klibansky have gone to Long Island for part of the Summer and Mr. Klibansky is in town four days a week for his classes. Of the Klibansky pupils, Marie Louise Wagner, the dramatic soprano, has concluded arrangements with E. D. Collins, No. 107 East Fourteenth Street, to act as her manager for the next season, and already engagements are being made for her. Miss Wagner will be in the South during October and November. Lalla B. Cannon is appearing this week at the Martelli Opera Company, Palisades Park, as *Micaela*, in "Carmen." This is her first operatic appearance. Miss N. Friquit has been engaged to sing for several weeks at the Strand Theater.

The final concert of the season by Massell's artist-pupils took place at the Wanamaker auditorium on Saturday, June 26. It proved a great success and demonstrated again the excellent results gained by Mr. Massell. Helen Heinemann, one of the professional students of Mr. Massell, sang her numbers beautifully and took the house by storm in the last act of "Faust." Paul Domack displayed his fine resonant, well-trained baritone. Mrs. Leede Forest exhibited a brilliant high soprano and made a charming appearance. Samuel Ravick

displayed a warm tenor voice. Flora Goldsmit, Frances Sonin and Della Stadler were very effective in their numbers, as were Lillian Kleinman, Isabella C. Auspitz and Ada Allan, who contributed much to the success of the concert. The female chorus sang with great finish their numbers under the leadership of Mr. Massell. The chorus consisted of Lillian Shatz, Florence M. Atkinson, Lily M. Kotraschek, Lillian Kleinman, Isabella C. Auspitz, Della D. Stadler, Lottie Good, Myra Allen, Alice Kotraschek and Ada Allen.

During the summer months Margaret Anderton, the pianist and lecturer, will come to New York one day in each week for private lessons. Her community piano class lessons will not be held until next autumn.

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Closing Exercises at Kroeger School

ST. LOUIS, Mo., June 24.—The commencement exercises of the Kroeger School of Music were held on June 16. The graduating class is composed of the following:

Virtuoso or post-graduate course—Belle Lorena Brickey, Prairie du Rocher, Ill. Eighth grade special course—Mrs. Hazel Yates McMillan. Artists' or graduate course—Genevieve Alfrey, Bernice Askin, Lillian Guy Forgey, Lillian Goellner, Viola I. Reitter, Beulah Rodgers, Mrs. Elizabeth Kell-Rose, Emma Rutledge, Elizabeth Tetwiler, Kenneth R. Umfleet, Judith Vaughn, Bessie Wolfson. Collegiate course—Cecile C. Coombs, Esther Simon. Teachers' course—Geraldine M. Blizard, Hilda Dawson, Ima E. Eisenbart, Hazel Gordon, Eva Hall, Lucille Pearson, Mabel Pirkey, Florence Spreckelmeyer, Mrs. Mary Wickey Whittaker.

Two musical programs enlisted the talents of various graduates.

Willard Flint Spending Summer on Cape Cod

BOSTON, June 29.—Willard Flint, the distinguished oratorio basso, has concluded his teaching season in Boston and gone to his summer home in Hyannis, on Cape Cod, for the remainder of the summer. Mr. Flint will make week-end trips to Oak Bluffs, Mass., where he has been engaged as bass soloist in a quartet of Boston singers that will furnish the Sunday music at the Union and Tabernacle churches there. Completing the quartet are Edith Castle, contralto; Evelyn Blair, soprano, and George Raseley, tenor.

W. H. L.

DETROIT ORCHESTRA'S HOME

Housing Its New Music Library Brings About Change in Quarters

DETROIT, June 27.—Dr. and Mrs. R. Adlington Newman's generous gift to the Detroit Symphony, which took the shape of the disbanded St. Paul Orchestra's \$9,000 library, brought in its wake several problems as to the proper and economical care of the volumes. Wall space being insufficient in the rooms occupied in the Kresge Building during the past season, larger quarters had to be sought. Economic ingenuity on the part of the manager, Mr. Corey, resulted in a solution of the problem. Mr. Corey succeeded in securing \$300 in subscriptions and suitable rooms at a rate considerably lower than that heretofore paid.

The Symphony Society now finds itself housed in fine style, its home consisting of a large main office and library room about sixteen feet square, a private office of ample dimensions and a commodious reception room. Mr. Corey hands in his resignation with the satisfaction of having left the society well provided for in this regard, particularly since he also secured a three-year privilege on the contract for renewing these quarters at the same rate.

Washington has been represented at the biennial convention of the Federation of Music Clubs at Los Angeles by Mrs. Mignon Ulke Lamasure.

Ditson "Get Together Club" Has Its First Annual Outing

BOSTON, June 28.—The Get Together Club, consisting of the employees of the Oliver Ditson Company, Clarence A. Woodman, president, held its first annual picnic on Saturday, June 26. The club, about 75 members, embarked from the Northern Avenue Bridge Pier on the steamer *Frances* and after a sail about the outer harbor landed at Peddock's Island, where a ball game, tug-of-war and the usual picnic sports were indulged in. The party then set sail for the Quincy Yacht Club, where in the evening the club was served a dinner in the Yacht Club hall. President Woodman introduced Commodore Henry S. Crane, who made a brief address of welcome. The moonlight sail up the harbor brought the party to the pier.

W. H. L.

Ellmer Zoller as Fremstad's Accompanist

Ellmer Zoller, accompanist, is in the camp of Olive Fremstad near Bridgton, Me., busily engaged in preparing the repertoire for next season. Mr. Zoller has just made arrangement with Mme. Fremstad by the terms of which he will act as her accompanist all of the next season.

The recent appearance in Scranton, Pa., of Reinald Werrenrath, Thomas Chalmers and John McCormack was a notable event in the city's musical history.

SOCIETY FOLK AS OPERA STARS

Unique Scope of Philadelphia's Gilbert and Sullivan Company

Probably there is no other city in this country which can parallel the Philadelphia organization of Gilbert & Sullivan exponents known as the Savoy Opera Company. This organization of persons prominent in society gives a



Philip Warren Cooke, Tenor, and Helen Buchanan, Soprano, Pupils of W. Warren Shaw, Who Are Prominent in Savoy Opera Company

[Upper photo by R. T. Dooner, Philadelphia. Lower photo by Wm. Shewell Ellis.]

Gilbert & Sullivan opera each season at the Broad Street Theater. The company was organized in 1901 by Reginald Allen. In that year W. Warren Shaw, the noted Philadelphia vocal teacher, sang the tenor rôle.

Today there are three of Mr. Shaw's pupils who are prominent in the company. Philip Warren Cooke, the tenor, who sang *Alexis* in "The Sorcerer" and also had the tenor rôle in "Trial by Jury," has studied with Mr. Shaw for three years. Another singer who has been one of Mr. Shaw's pupils for a like time is Helen Buchanan, who sang *Aline* in "The Sorcerer" and the *Plaintiff* in "Trial by Jury." The third singer is Russell Spruance, baritone.

Mr. Shaw has gone to Burlington, Vt., where he will spend the month of July.

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HEROIC FRENCH BANDSMEN LED WAY TO VICTORY AND DEATH

Camille Decreus Relates Dramatic Episode of the Fighting in France — Musicians Played "Marseillaise" During Charge Till All But One of Them Had Fallen — Composer Now in This Country Served as Volunteer Until Rheumatism Incapacitated Him

HAVING served as a volunteer in the army until incapacitation through rheumatism brought about his honorable discharge, Camille Decreus, the French composer and pianist, who two years ago made a tour of this country with Ysaye, the violinist, has just arrived in this country, and is a guest of ex-Senator William A. Clark at the latter's country place near Greenwich, Conn.

M. Decreus was a member of the same regiment as Collignon, former Prefect, General Secretary to the President of the Republic, and Councilor of the State, who at the age of fifty-eight enlisted, insisted upon remaining a private, and whose memory is now perpetuated at every rollcall of the Forty-sixth Regiment of Infantry, as is that of La Tour d'Auvergne, First Grenadier of the Republic.

M. Decreus knew Collignon, and after the latter's death, in the intervals of duty, he composed the funeral march which was a feature of the memorial service held at Fontainebleau recently.

"I was at Juvisy with my friend Tourret when the war broke out, and we had been guests of Senator Clark at his chateau of Ivry, at Petitbougny, near by," said M. Decreus to a New York Times interviewer. "I had never been in the army. When my class was first called to the colors I was rejected because of failure to pass the physical examination. But when our country was threatened, my friend Tourret and I, unlike many French artists and musicians who flocked to this country, and who have, I fear, created an impression in America that a Frenchman following such a profession places it above patriotism and military service, felt we owed something to France, and volunteered. They rejected Tourret, but they took me.

Life in Trenches

"In two days we were at Soissons, and immediately we were sent to the trenches. That was in August. I must confess that life in the trenches was not very exciting. Most of the while in those days it was a case of making the time pass. We played cards to the accompaniment of shells screaming overhead or tearing up the earth in the trench. Whenever the explosion buried some of our soldiers we dug them out again and resumed our occupations, the effort being always to keep in good humor. We became hardened to the visits of the shells, and used to crack jokes and make wagers about where they would land. In fact, at one point we were so near the German trenches that we used to crack jokes with the Germans. A feeling of human solidarity grew up.

"One day I got lost in a 'voyau,' or communicating trench, and came near not being here. I had been sent back to the third line to bring food, and the first thing I knew I found myself in the open country. Immediate shells began to burst about me. Now, when I was first drilled, I was instructed that the important thing about screening one's self was to be able to take advantage of any accidental shelter afforded by a rock. It seems incredible, but a stone six times as big as one's fist will absolutely hide your body if you lie behind it, and at 300 meters an observer cannot detect you. I threw myself flat, and began to cast about for a stone that large. It was remarkable how few rocks were on the surface at that point. Finally I discovered one and dragged myself behind it.

"I cannot tell you how long I lay there, but when I discovered I was still alive I began to drag myself away by the elbows, and finally found myself in a trench again. My comrades did not recognize me. Exhaustion and rheuma-

tism, the latter acquired through lying there wallowing my way back in the mud, invalidated me back to the depot for a fortnight's rest.

"Then they gave me a job as distributor of munitions, food, clothing and other things meant for the men in the front line. These things were unloaded at a certain distance back. In that capacity I went to the Argonne, and was at the battle of Vauquois, at the end of February. I had come to know Collignon very well. I know that Collignon was repeatedly offered a commission, but he wanted to carry the colors of the regiment. He was a splendid figure, with his white beard, and the rosette of the Legion of Honor on his breast. He

could not wear the military shoes, and most of the time he went barefooted. Later he wore sandals. It was at Vauquois that he was killed. Our men had sought shelter in the cellars of ruined houses in the village. In a heavy rain of bullets from machine guns Collignon rushed out from such a shelter to rescue a comrade who had fallen wounded. A shell burst near him and killed him.

"He was buried at the front, and it was not until after my 'reformation,' or honorable discharge, that the memorial service took place at Fontainebleau. I had composed my 'March Funèbre' between trips from the depot to the front trenches.

A Heroic Band

"It was at Vauquois that happened an incident that I suppose stands alone in this war, the charge of a regimental band at the head of troops. Nowadays the bands are usually kept at the rear. But a critical moment came. Our men had three times attacked the Germans, and had thrice been repulsed. The Colonel felt that a time for supreme effort had arrived. He summoned the leader of the band.

"Put your men at the head of the regiment, strike up the 'Marseillaise,' and lead them to victory," he commanded.

"The bandmaster saluted. He called

his musicians, and told them what was expected. Then the forty of them took their positions. Our line re-formed. The bandmaster waves his bâton.

"Allons, enfants de la Patrie!" rang out, and the men took up the song. France was calling upon them to do or die. The band started out on the double-quick, as if on rapid parade. The Germans must have rubbed their eyes. No musician carried a weapon. But they were carrying the 'Marseillaise' against the foe. Then came the continuous rattle of the machine guns. The band marched on, their ranks thinning at every step. The leader went down. The cornetists followed him. The drummers and their instruments collapsed in the same volley. In less than five minutes every man of the forty was lying upon the ground, killed or wounded, that is, with one exception. That was a trombone player.

"His whole instrument was shot away except the mouthpiece and the slide, to which his fingers were fastened. He did not know it. He still blew, and worked the slide. It was only a ghostly 'Marseillaise' he was playing, but the spirits of his dead comrades played with him, and at the head of the regiment, and with that fragment of a trombone he led the way to victory. The trench was taken. Half of the men had died on the field of honor."

GIORDANO CALLED TO ARMY

Tenor Has Been Summoned to Join His Artillery Regiment



Salvatore Giordano, the Italian Tenor, "Snapped" in Oregon

After a successful concert tour in the West, where appearances were made in California, Oregon and Montana, Salvatore Giordano, the Italian tenor, returned to New York recently. Mr. Giordano visited many of these cities last year, when he was leading tenor of the New York Opera Company, and his re-engagement was anticipated with keen pleasure. At the close of his tour he went to Medford, Ore., where he remained with friends for some time. Here he enjoyed the out-of-door life of the West, indulging in shooting, as he is shown in the above picture.

Mr. Giordano is now negotiating with the Chicago Opera Company in regard to a contract for next season. This may be interrupted, however, as he has already been called by the Italian Government to join his regiment of artillery in Rome. He may be obliged to sail from America within the next week to present himself for service to his country.

Alois Trnka Aids Pupils of Hanna M. Bodell in Recital

Hanna M. Bodell presented her vocal class in an evening of song at the Waldorf-Astoria, New York, on June 24, assisted by Alois Trnka, the popular violinist, and Mme. Victorine Skarine, reader. Mr. Trnka revealed the musi-

cian qualities of his playing in a variety of solos and the enthusiastic applause forced him to add the Kreisler-Couperin "Chanson Louis XIII et Pavane" and the Beethoven Minuet. Much talent was revealed by various pupils. Those listed on the program were the following. Augusta Auger, Carl Peterson, Mrs. Ethel Gornston, Dorothy Winans, Carolyn Buser.

James Herbert, secretary to Otto H. Kahn, stated this week that negotiations for the disposal of the Century Opera House had not yet been concluded with Ned Wayburn, who, it had been reported, was to take a lease of the theater beginning this Summer. Mr. Herbert said that the theater was being offered to Mr. Wayburn and other parties but that no terms had been agreed upon.

Luella

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DR. HALPERSON TO LECTURE ON OPERA

Distinguished Music Critic to Conduct Series of Lessons at New York College

Carl Hein and August Fraemcke, directors of the New York College of Music and the German Conservatory of Music, announced this week that they had secured the services of Maurice Halperson, the distinguished music critic of the New York *Staats-Zeitung*, to give a series of



Dr. Maurice Halperson, Noted Music Critic, Who Will Deliver a Course of Operatic Lectures in New York

lectures at their institution next season.

Although Dr. Halperson has been before the New York public for many years both as a writer of noteworthy ability and an engaging, forceful and authoritative speaker, this marks his debut here as a lecturer. Dr. Halperson's long and varied experience in musical and especially operatic affairs both here and in Europe give ample promise that the course of lectures he is to deliver will be of uncommon interest as well as of the highest value to students of music.

As outlined at present, the lectures will be given in two courses, each consisting of twenty-five addresses, delivered in German, on Tuesday afternoon and Saturday evenings respectively. The general subject will be "Stories of the Operas" and it is believed that this is the first time such a lecture course has been given in the German language in New York City. There will be also analytical, critical and musically illustrated discussions on the various programs and performances marking the musical and operatic season. The addresses will be open to both men and women. Detailed information regarding the study plan will be announced in September.

Arkady Bourstin's Next Season

Arkady Bourstin, the young violinist, whose New York recital last season placed him high in the ranks of the players of that instrument, and who is to tour under the direction of Haensel & Jones for the coming season, is announced for a second New York recital in Aeolian Hall early in November and for a number of concerts and recitals in

the East. There will also be a tour of the Middle West and South later in the season. During last winter Mr. Bourstin appeared with the New York Symphony Orchestra and in many private musicales in New York and the nearby cities, being booked in many of the latter for return engagements for next year. His most recent appearance was before the New York State Music Teachers' Association convention in New York where he played an American work with the able co-operation of Mrs. Williston Hough, a pianist of excellent attainments.

JONAS SALT LAKE RECITAL

Noted Pianist Opens Summer Musical Season with Fine Program

SALT LAKE CITY, UTAH, June 24.—The Summer's music season opened with a brilliant recital given last Saturday evening by Alberto Jonas at the Hotel Utah, where music lovers were out in such numbers as to leave not a vacant seat, a fitting tribute to the eminent Spanish pianist and composer. A finer presentation of the Chopin Sonata in B Flat Minor has not been given here than that heard on this occasion. His rare intelligence in his interpretations and his masterly command of style and technique won him an enthusiastic ovation. Special mention should also be made of the Paganini-Liszt "Campanella," in which Mr. Jonas displayed the true artistry of a great musician. His own compositions, "Toccata" and Valse in C Minor, were played in unimitable fashion. At the close of the program he gave as an encore a Chopin Polonaise. The program follows:

Sonata in B Flat Minor, Etude in C Minor, Etude in G Flat Minor, Scherzo in C Minor, Chopin; Prelude and fugue in D Major, Bach; Bagatelle in C Major, Beethoven; Etude, Op. 24, Moszkowski; Barcarolle in A Minor, Rubinstein; "Campanella," Liszt; Toccata, Jonas; Valse in C Minor, Jonas; Legend "St. Francis Walking on the Waves," Liszt.

Z. A. S.

CONCERT FOR ARMENIANS

Loyal Phillips Shawe Arranges Benefit in Providence

PROVIDENCE, R. I., June 24.—Last Friday evening in Churchill House an enjoyable concert was arranged by Loyal Phillips Shawe for the benefit of the Armenian war sufferers. A feature of the evening was the splendid rendition of Cadman's song cycle, "The Morning of the Year," for four solo voices—the parts being sustained by Mrs. Clara Kerwin-Garvin, soprano; Marjorie Church, contralto; Frank Lane, tenor, and Ray A. Gardiner, basso.

Mrs. Haiganoush der Margossian was successful in a group of Armenian airs given in her native language and Mrs. Grace Goff Fernald was well received in her solo, "With Verdure Clad," from Haydn's "The Creation." The concert was well attended.

Helaine Abbott Ames, soprano, a pupil of Geneva Holmes Jefferds, gave a song recital in Recital Hall, Tuesday evening, being assisted capably by Ida Haminovitz, pianist, a pupil of Hans Schneider, and Gene Ware, accompanist.

G. F. H.

PLAYED BY BOSTON SYMPHONY

Bainbridge Crist's "Egyptian Impressions" Well Received

BOSTON, June 23.—Bainbridge Crist was signally honored last evening when the Boston Symphony Orchestra, Ernst Schmidt conducting, on its "Pop" concert program gave the initial performance of a Suite, "Egyptian Impressions," recently composed by Mr. Crist.

Although not Boston born, Mr. Crist

MAUD POWELL MOTORS TO WHITE MOUNTAINS



Maud Powell and H. Godfrey Turner, on the Start of Their Automobile Tour to the White Mountains. The Photograph Was Taken Near "Musical America's" Offices in Fifth Avenue

MAUD POWELL, the violinist, left New York on Friday afternoon of last week accompanied by H. Godfrey Turner, her husband and manager, for their Summer home in the White Mountains. They made the entire trip to Whitefield, N. H., in their runabout. Mme. Powell's bungalow, located near

Whitefield in a mountain slope that affords a magnificent view of the surrounding country, has just been completed. Edna Speier, Mme. Powell's secretary, will join the party in a few days and all of the violinist's business affairs will be conducted at Whitefield during the Summer.

makes his home here, where, in addition to composing, he conducts vocal studios. Two of Mr. Crist's most recent songs, "April Rain" and "Yesteryear," published by Carl Fischer, were reviewed in these columns recently.

The Suite performed by the orchestra last evening is the first large work to be heard from this composer. It has four movements, "Caravan," "To a Mummy," "Katebet" and "Desert Song," and the music is distinctly descriptive of what the names imply. It is imaginative and poetical. The "Katebet" number is a gem of art. The audience was most enthusiastic, so much so that a part of the Suite was repeated.

Mr. Crist was present and bowed his acknowledgments to conductor, orchestra and to the applauding audience.

W. H. L.

CLOSE OF RUSSELL SERIES

Week of Recitals Concludes Programs of Past Three Months

This is a busy week at the Russell Studios in Carnegie Hall and the Newark College of Music, with five recitals closing a series extending through the past three months. In Carnegie Assembly Rooms Tuesday afternoon Eva Snell of Newark gave a graduation recital of pianoforte music. The program included the following:

Prelude and Fugue in B Flat by J. S. Bach; Beethoven's Sonata, Op. 78; Chopin's Ballade in G Minor and Prelude in G; Schumann's Fantasia Stucke (three numbers); Brahms's two Rhapsodies in G Minor; Debussy's "Jardins Sous la Pluie"; Sibelius "Romance" in F and Liszt's "Rigoletto" Paraphrase, "Hark! Hark! the Lark."

This program, rather severe for a girl just out of her teens, represents hard work and real talent. Miss Snell has been in Mr. Russell's artist class for three years.

On Tuesday evening at the Newark College of Music, Percy Wyckoff of Bayonne, N. J., also a member of Mr. Russell's artist class for three years, gave a college course graduation recital, with a "big" program, including these:

Bach-Tausig Toccata in Fugue in D Minor; Beethoven's Sonata, Op. 90; Ravel's Sonatine in A Minor; Chopin's Scherzo in B Minor, Op. 22; Two Preludes in the F Minor Nocturn; Schumann's Third Romance and "Kreisleriana," No. 1; Debussy's "L'isle joyeuse"; Liszt's "Hark! the Lark," and the Schubert-Tausig "Marche Militaire."

These programs are selected from the regular work of the course. On Wednesday and Thursday evenings Mr. Russell presents pupils of the classes of 1915 and 1916, as artist-pupils in voice and pianoforte. The seriousness of the work

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Pauline H. Clark, the Boston vocal teacher, presented a large class of pupils in a song recital on June 25.

Jane Lewis, soprano, has been elected to supervise the public school music of Bartlesville, Okla., for the fourth year.

Gertrude Edmonds, the contralto of Boston, is spending the major part of the summer season on her farm in Hingham, Mass.

Frank E. Morse, the Boston vocal teacher, presented his class of pupils in recital in Steinert Hall, Boston, on June 11.

Thirty-five pupils of Eldergirt M. Kilmer gave a recital in Martinsburg, W. Va., on June 15. Zoe Fenton Jones, contralto, assisted.

Katherine Ricker, the Boston contralto, left that city on June 29 for a tour of the West and will spend most of her vacation in Missoula, Mont.

Carl Webster, the noted cellist, has completed his concert and teaching season, closed his Boston studio and gone to his summer home in Friendship, Me.

Helen Virginia Nesbitt, assisted by Florence and Phyllis Lantz, gave a pleasing vocal recital on June 17 in the Town Hall of New Martinsville, W. Va.

Bertha Cushing Child, the Boston contralto, is spending the summer at Sagamore Beach, Cape Cod, where with her family she has taken a cottage for the season.

Junior pupils of Ethel M. Pigg, assisted by Judith Landberg, soprano, and Willy Heldt, violinist, gave a recital at the Art League, Bridgeport, Conn., on June 19.

John Proctor Mills, bass-baritone, and his pupil, Paddy Smyly, pianist, gave a joint recital on June 23 in Montgomery, Ala. Mr. Mills acted as his own accompanist.

Pupils of May Price, assisted by Jessie Murray, Loretta Payden, John Kane and Jeremiah Kiley, gave a piano recital in Saint Charles's Church, Bridgeport, Conn., on June 28.

Mrs. Richard Hamlen Jones, president of the Chromatic Club of Boston, has recovered from an accident in the early spring, when she fell down a flight of steps and broke a leg.

Piano pupils of Myra V. Cline and vocal pupils of Mrs. Leon H. Ware joined in recital at the First M. E. Church of Martinsburg, W. Va., on June 18. Almost thirty-five soloists were heard.

Elizabeth Ruddell's music school, Parkersburg, W. Va., was crowded on June 11, at the recital given by her pupils. Genevieve Harvey, pianist, assisted the young soloists.

Collins Smith, an 11-year-old pianist, played a difficult program on June 18 in the high school of East Liverpool, O. He revealed unusual talent. He was assisted by Miss McDonnell, soprano.

Harris S. Shaw, the Boston organist, has gone to Oak Bluffs, Mass., for the summer. Mr. Shaw will preside at the organ of the Episcopal Church there through the summer Sundays.

The Choral Society of Steubenville, Ohio, Mrs. Charles Nicholson, director, sang the cantata, "King Rene's Daughter," artistically on June 22. The soloist, William Rhodes, tenor, won favor.

Mabel W. Daniels, the Boston composer, has gone to Los Angeles, where she is to conduct her Symphonic Poem for baritone, soloist and orchestra, "The Desolate City," at the music festival.

Elizabeth Brostrom, of York, Pa., gave a very successful song recital on June 25. Miss Brostrom is a pupil of Mrs. T. E.

Dromgold. She was assisted by Emma Bosshart and May Brodbeck, pianists.

Mrs. Anna Clyde Plunkett has gone to the Pacific Coast as the accredited delegate from the Woman's Choral Club of Houston, Texas, to the biennial convention of the National Federation of Musical Clubs.

Wilbur Follett Unger, the Montclair pianist and teacher, and Mrs. Unger start on July 3 on a trans-continental tour, to be gone two months. They will visit the expositions at San Diego and San Francisco.

Ruby Stanford, violinist, and Richie McLean, contralto, are touring in Maryland and Virginia where they are being enthusiastically greeted at each recital. Later they will go into West Virginia and the Carolinas.

The chorus of Killen-Keough College of Music, Dewey, Okla., directed by Mr. and Mrs. James Keough, recently presented "Elijah" with ten soloists from the school and local church choirs and an orchestra of twenty.

Mme. Evelyn Scotney, soprano, and Howard White, basso cantante, accompanied by Harris Shaw, the Boston pianist, were assisting soloists at the Alumni Concert of the Franklin High School, held on June 18, in Franklin, Mass.

Louise Howell, contralto, recently scored a success at her appearance in the Mason School of Music, Charleston, W. Va. This was Miss Howell's first appearance in public. The Monday Choral Club and Mason Quartet assisted.

The Royal Italian Trio gave a recital on June 22 at the Central Conservatory, Parkersburg, W. Va. Assisting were Alma Bee, soprano; Theresa Kivlehan and Elizabeth Gilbert, violinists; Dorothy Taylor, pianist, and N. Strong Gilbert, organist.

In the second piano recital of the Summer term of the Music School, Providence, R. I., Mrs. Anne Gilbreth Cross, director, especially commendable was the brilliant playing of Chopin's "Minute" Waltz by little Marguerite Morgan.

A senior concert by pupils of the Claassen and Jablonski Conservatory of Musical Art, New York, Otto Jablonski, musical director, and B. Van Valkenburgh, business director, was given at Washington Irving High School on Friday, June 25.

At the Summer School of Church Music, conducted under the auspices of the Episcopal Theological School in Cambridge, Mass., Henry L. Gideon, organist, and the choir of Temple Israel, Boston, a demonstration of synagogal music was given on June 29.

A concert was given in New Salem, Mass., on June 22, by a chorus of twenty-five under the direction of Harold W. Brown. The program included solos by Edward Chamberlain, Clara Wright, Mrs. Sewell King, Florence Cox and Mrs. Carl Stowell.

Scenes from well known operas, in costume, were presented by Otto Paul Schubert's pupils on June 25 in the Sanford Building, Bridgeport, Conn. The event proved a decided novelty. Mr. Schubert and Mrs. Benjamin Stewart presided at the piano.

Helen George, Jubelee Rowley, Marguerite Van Zandt and Elizabeth Martin, advanced pupils of May Vincent Whitney, gave a piano recital in Miss Whitney's studio, Plainfield, N. J., on June 17. Mrs. Violet Truell Evans, violinist, was the assisting artist.

The Glee Clubs of the Binghamton (N. Y.) Central High School gave a commencement concert and reception on June 23 in the State Armory. The soloists were Lucien D. Marinus, tenor; Rose H. Knoeller, pianist, and Leona Skinner, soprano. Florence W. Cafferty directed.

Following the premier performance of Charles Wakefield Cadman's Sonata in A Major at Los Angeles by Claude Gotthelf at the biennial convention on June 30, Carl Bernthaler, the Pittsburgh pianist, will play the work on a Cadman program next season at Carnegie Hall, Pittsburgh.

Alfred T. Brisebois's pupils gave two piano recitals on June 25, in the Sanford Building, Bridgeport, Conn. They were assisted by Aurelia L. Berger, Kathleen Ryan and Elizabeth L. Stanton, sopranos; Mae O'Rourke, contralto; Arthur Le Vasseur, tenor, and Joseph E. Wade, basso.

Blanche Preston, instructor of piano-forte at Stephens College, Columbia, Mo., is spending the summer in Boston. On June 23 Miss Preston played a program of piano-forte music in Huntington Chambers Hall, Boston, which was appreciated by a large audience. Miss Preston before leaving Boston was a student of Carlo Buonamici.

The pupils of Ethel Dobson Sayles were heard in a recent song recital, assisted by Nina Woodbury, violoncello; Hellen Kibbey, violinist, and Mrs. Edward H. Scattergood, accompanist. Edith Mabel Collins, soprano soloist at the Broadway Baptist Church and an advanced pupil, gave delightful interpretations of her songs.

At the recent election of officers of the Rho Chapter of the Mu Phi Epsilon Sorority in Washington, D. C., the following members were chosen: President, Mrs. Henriette Flynn; vice-president, Edith Larkin; corresponding secretary, Edith Gret; recording secretary, Margery Snyder; treasurer, Viola Shippert; historian, Carrie Bruce, and warden, Frances Gutelius.

Mr. and Mrs. F. Lyman Hemenway (Harriet Sterling Hemenway, the Boston contralto) are spending the summer months in Winthrop, Mass., in close proximity to Boston, on account of their weekly Sunday services at the Park Street Church, that city, where the couple fill the positions of tenor and contralto soloists respectively.

Ethel Poland Hubbell, soprano, pleased a good sized audience at the annual students' recital given by Jennie M. Hawley's piano classes on June 24, in Bridgeport, Conn. Other participants were Margaret MacDonald, Henrietta Atwater, Ella May Thomas, Helen Wheeler, Rosalind Robinson, Doris Bryant, Elizabeth Seeley, Elizabeth Bassick and Helen Powe.

Piano pupils of Edith B. Shinnero gave a recital at Center Church, Meriden, Conn., on June 22. Participating were: Christian Fox, Florence Schneider, Mary Byxbee, Mabel Morse, Ethel Mills, Walter Conner, Adelaide Sutcliffe, Henry McLaughlin, Charles Fenner, Pauline Gardner, Percival Tabor, Claire Stetson, Ralph Stetson, Marion Beach, Claire McLaughlin, Mildred Fagan and Laura Fenner.

The Musical Society of Atlantic City, an organization just formed, gave a concert recently at which the leader, Mrs. R. W. Perry, read an interesting paper on "French and Italian Opera Composers." She was assisted by the following soloists: Mrs. J. B. Hull, Mae Jackson, Mrs. Mazzie Renouf, M. P. Cawley, Arthur Passimann, Mrs. W. D. Burch, William Uncles, Mrs. E. C. Chew and Mme. Yager, accompanist.

Genevieve Frazer was heard recently in an advanced program at Portland, Ore. She returned recently from study in Europe, but she gives her Portland teacher, J. R. Hutchinson, credit for her thorough foundation. Mrs. Thomas Carlick Burke presented two advanced pupils, Edna Blake and Edith Woodcock. Other recitals of the week were given by Mrs. Josephine S. Bush, Mr. and Mrs. A. L. Clifford, Hattie M. Haynes, Mrs. J. T. Neil and Hedwig Kasper.

Mary E. Cobb's pupils gave a piano recital on June 26, in Parson's Hall, Northampton, Mass. The soloists were Charles Tewhill, Malcolm Elliott, Stanley Orcutt, Agnes O'Donnell, Eliot Dickinson, Marion Jager, Bertha Reynolds, Katherine Sullivan, Grace Blanchet, Dorothy McGowan, Frances Dwyer, Edward Foley, Donald Elliott, Ruth Litchfield, Nora Bratton, Lucile Bliss, Louise Zachiesche, Nora Grant, Milton Aldrich, Isabel Churchill, Miriam Schadee.

The first of a series of morning musicals organized for society people by Mrs. R. W. Hawkesworth was given on June 25 at Rumson Hill, the country

place of Mrs. Thomas N. McCarter in Rumson, N. J. The program was composed largely of Russian music. Irving Fisher, baritone, was the soloist, and the Balalaika Orchestra played, Alexander Kirilloff conducting. Julian Fuhs was at the piano. Some of Mr. Fisher's songs were given with orchestral accompaniment.

At the one hundred and second studio recital of Oscar Franklin Comstock in Washington, D. C., a varied program of songs formed the entertainment which opened with piano duet by G. G. Gorman and Mr. Comstock. An interesting number was the song cycle, "Captive Memories" (Nevin) sung by Lola E. Overman, E. Emma Bowen, Harry M. Forker and Mr. Comstock. Others who took part in the program were L. Elmer Pendell, Messrs. Walter Chamberlin, James P. Schick, Helen Murphy and Basin Sillers.

Jocelyn Foulkes recently presented ten pupils in a most interesting program of piano numbers at Portland, Ore. Mrs. Lena Chambers introduced three advanced pupils on the same evening. Charles Swenson, Mrs. Julia Swenson and Christine Brakel gave a joint program presenting voice piano and violin students. Assisting was the Portland Ladies String Quartet, composed of Mrs. Julia Helene Swenson, Christine Brakel, Isabelle Steel and Ruth Ross. The Northwestern Normal School of Music presented several pupils in a piano recital.

The commencement exercises at the California Conservatory of Music, San Francisco, took place on June 25, 28 and 30. In the graduating class were Ethel Lindquist and Felicia Schmidt; the teachers certificate class included Mrs. Blanche Bellocq, Josephine Moore, Susan Parker, Julia Struckmeier, Mrs. May Garcia, Claribel West, Margaret Howard and Elsie Hendley. Mr. Moss's pupils gave a piano recital on the first day and Miss Schmidt was heard in a program of piano works on June 28. Bishop W. F. Nichols made the presentation of diplomas and certificates.

An excellent performance of the "Chimes of Normandy" was given, June 14 and 15, by the College Chorus at Fremont, Neb. Mary Buttorff, as *Germaine*, both in her acting and singing, gained a decisive success, and Vada Phelps, as *Serpollite*, also won hearty commendation. G. E. Harding sang the part of the *Marquis*; L. C. Wicks, the *Bailli*; A. Doescher, *Grenicheu*; H. W. Munsun, *Gaspard*, and Earl Newman, the *Notary*. The chorus numbered thirty and sang with freshness and vigor. The entire performance was given by pupils of John W. Phillips, who conducted.

The closing exercises of the Virgil Clavier Piano School, Washington, D. C., under the direction of Georgia E. Miller, took place before an enthusiastic audience. The pupils were assisted by Mrs. Anita Dieterich-Kneip, soprano. Piano numbers were ably presented by Pauline Graff, Ruth Kotinsky, Agnes Stitt, Catherine Demarest, Helen Latterner, Catherine Morrison, Gertrude Rosinski, Elvera Katzman, Kathryn Beck, Margaret Granger, Mrs. Ouida Wheelock and Misses White and Defendorf. A gold medal for progress in the intermediate class was awarded to Margaret Granger.

Mrs. Katherine Lawler Belcher arrived in Portland, Ore., recently to spend the summer with her family. She has been in Paris for several years. Mrs. Elfrida Heller Weinstein, another Portland singer who has been in New York for the past two years, is spending the summer in Portland. She has been engaged as soloist at the Oaks, a popular summer resort on the Willamette River, in the suburbs of Portland. Laura Ferguson, another Portland singer, is spending her vacation in Portland. For the past three years she has been teaching in the South Dakota State College at Brookings, where she will return in the fall.

An enjoyable pupils' recital was given on June 25 under the direction of Arthur Hyde at the Rhode Island School of Music and Dramatic Art, Providence. Participating were Frederick Barnes, Eleanor Dillon, Ethel Chace, Gladys Carpenter, Maybelle Lufrio, Fred Harmon, Jr., Arthur Joseffy, Mary Bradley, Edith Singleton, Ethel Wilkins-Smith, Louis Lisker, Henry Thompson, Mrs. Jessie Cameron, James Conway, Mrs. Eva C. Gray, Lurleen Steery, Ethel Champlin-Lawton, George Roche, Mrs. Arthur Hyde, Carlotta Penniman, Rena Wadsworth, Eva O'Neill, Ruth Nichols, Daniel McGrath, William Congdon.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Atwood-Baker, Martha.—Gloucester, Mass., July 4.
Collins, Mabel, Percival.—Middletown, N. J., Oct. 8.
Gardner, Ida.—Amsterdam, Nov. 30.
Garrison, Mabel.—Spring Lake, N. J., July 13.
Glenn, Wilfred.—Troy, Jan. 20.
Granville, Charles N.—Chase City, Va., July 3; Henderson, N. C., July 5; Burlington, N. C., July 6; Asheboro, N. C., July 7; High Point, N. C., July 8; Lexington, N. C., July 9; Statesville, N. C., July 10; Reidsville, N. C., July 12; Lynchburg, Va., July 13; Bedford, Va., July 14; Farmville, Va., July 15; Fredericksburg, Va., July 16; Rockville, Md., July 17; Waynesboro, Pa., July 19; Shippensburg, Pa., July 20; Mechanicsburg, Pa., July 21; Gettysburg, Pa., July 22; Dallastown, Pa., July 23; Elizabethtown, Pa., July 24; Mahanoy City, Pa., July 26; Mount Carmel, Pa., July 27; Bloomsburg, Pa., July 28; Jersey Shore, Pa., July 29; Bellefonte, Pa., July 30; Picture Rocks, Pa., July 31; Dushmore, Pa., Aug. 2; Towanda, Pa., Aug. 3; Canton, Pa., Aug. 4; Wellsboro, Pa., Aug. 5; Westfield, Pa., Aug. 6; Galeton, Pa., Aug. 7; Port Allegheny, Pa., Aug. 9; Wallsville, N. J., Aug. 10; Bath, N. Y., Aug. 11; Penn Yan, N. Y., Aug. 12; Athens, Pa., Aug. 13; Owego, N. Y., Aug. 14; Susquehanna, Pa., Aug. 16; Port Jervis, N. Y., Aug. 17.
Harrison, Charles.—Bridgeport, July 1; November—tour Wichita Symphony Orchestra, Sedalia, Mo.; Hayes, Kan.; Arkadelphia, Ark.
Hartley, Laeta.—Manchester, Mass., Aug. 13; Boston (Boston Symphony Orchestra), Nov. 23; Boston (Boston Symphony Orchestra), Dec. 7.
Herbert, Victor, and Orchestra.—Willow Grove, Pa., July 3-17.

Janaushek, William.—Spring Lake, N. J., July 6.

Kaiser, Marie.—Chautauqua in August; Kansas, Mo., Nov. tour; Pittsburgh, Dec. 10; Fall River, Feb. 21.

Levin, Christine.—Athens, Ga. (University of Georgia), July 9.

Schutz, Christine.—Fremont, O., Dec. 7.

Wakefield, Henriette.—Rochester, Nov. 16; New York (Oratorio Society), Dec. 28-30.

Wells, John Barnes.—Seabright, N. J., July 9; Spring Lake, N. J., July 27.

Orchestras, Quartets, Choruses, Etc.

Bostonia Sextette Club.—Redwood Falls, Minn., July 3; Willmar, Minn., July 4; Dawson, Minn., July 5; Redfield, S. D., July 6; Huron, S. D., July 7; Brookings, S. D., July 8; Pipestone, Minn., July 9; Hawarden, Iowa, July 10; Canton, S. D., July 11; Cherokee, Iowa, July 12; Pocahontas, Iowa, July 13; Glidden, Iowa, July 14; Dexter, Iowa, July 15; Boone, Iowa, July 16; Indianola, Iowa, July 17; Corydon, Iowa, July 18; Essex, Iowa, July 19; Sidney, Iowa, July 20; Falls City, Iowa, July 21; Hiawatha, Kan., July 22; Frankfort, Kan., July 23; Greenleaf, Kan., July 24; Osborne, Kan., July 25; Stockton, Kan., July 26; Phillipsburg, Kan., July 27; Mankato, Kan., July 28; Lebanon, Kan., July 29; Red Cloud, Neb., July 30; Hastings, Neb., July 31; Holdrege, Aug. 1; Kearney, Aug. 2; David City, Aug. 3; Albion, Aug. 4; Nolligh, Aug. 5; Norfolk, Aug. 6; Randolph, Aug. 7; Lyons, Aug. 8; Tekamah, Aug. 9.

Gamble Concert Party.—Fairmont, Minn., July 3; Redfield, S. D., July 9; Huron, S. D., July 10; Brookings, S. D., July 11; Pipestone, S. D., July 12; Canton, S. D., July 14; Boone, Iowa, July 18; Indianola, Iowa, July 20; Falls City, Neb., July 24; Phillipsburg, Kan., July 30; Holdrege, Neb., Aug. 2.

Manhattan Ladies' Quartet.—January (Pacific Coast tour); February (tour Wichita Symphony Orchestra) Washington, Kan.; Hayes, Kan.

Sousa and His Band.—Panama-Pacific Exposition, San Francisco, Cal. (nine weeks to July 23, inclusive); Willow Grove Park, Pa., Aug. 15, twenty-nine consecutive days; Pittsburgh Exposition, Sept. 13.

Tollefsen Trio.—Round Lake, N. Y., Aug. 6, 7.

LOS ANGELES CLUBS
IN CHORAL CONCERTSCecil Fanning and Eva Mylott
Heard in Programs Under
Mr. Poulin

LOS ANGELES, CAL., June 23.—Two of the leading events at the close of the regular musical season in Los Angeles were the concerts of the Lyric Club and of the Ellis Club during the past week.

The programs of both these concerts were among the best the respective clubs have given. The Lyric Club presented as its main numbers "The Golden Prince" by Hadley, which proved more interesting in the choral than the solo sections; a chorus called "Capri" by Charles O. Bassett, its composer singing the incidental tenor solos, and Persian numbers by Matthews and by Arthur Foote. A new number was a chorus, "Come, Dance and Sing," by Frieda Peyoke, a member of the club.

The principal soloist of the evening was Cecil Fanning, who was heard here for the first time outside of the semi-private environment. Mr. Fanning used first a group of German *lieder*, then two French and two English songs of light caliber. His vibrant baritone and especially his clear enunciation and feeling for dramatic values immediately won him the admiration of his auditors, shown in more than usual enthusiasm. He was accompanied most successfully by his teacher and manager, H. B. Turpin. Miss Willy Smyser, soprano, was well cast in singing the rôle of *The Swallow* in the Hadley number, her pretty, bird-like soprano being appropriate.

The program of the Ellis Club at

Trinity Auditorium last Tuesday night largely was the one prepared for a possible visit to the San Francisco Exposition by the club. The visit has been given up. There were three heavy numbers and two lighter ones. The former were "Drontheim," by Protheroe; "The Farewell of Hiawatha," by Arthur Foote, with Harry Clifford Lott singing the solos, and "The Desert," by Felicien David, which the club has given several times in the last two decades. The lighter numbers were a folk song and the "Idylle Mongolienne," by Frederick Stevenson, formerly of Los Angeles, now of Santa Barbara.

The club sang this program in its almost impeccable style with marked unity of phrasing and spirit, as well as delicacy of nuance. Director Poulin secures from both the clubs here mentioned results in the matter of finer shadings that it would be hard to equal.

The principal soloist of the evening was Eva Mylott, of New York, formerly of Australia. Miss Mylott's excellent contralto had good opportunity in an aria from "Samson and Delilah" as well as in three shorter numbers, one of which was Salter's "Cry of Rachel." Her pleasing stage appearance as well as the beauty of her vocal delivery captivated her audience and added her to the list of Los Angeles favorites.

The Matinée Musical Club offered a prize for the best song presented by the members of its creative department. This was won by Monimia Laux Botsford with her setting of "Clouds Heap Upon Clouds," text from Tagora. This was sung by Mrs. Mona Wheeler at a program of the club. Honorable mention also was given to songs by James N. Pierce and Edward Lebegott.

The Los Angeles Yale University Alumni Association gave a banquet to Horatio Parker and Brian Hooker of that institution last week. Dr. Parker and his opera, "Fairylend," were the subjects of high eulogy. W. F. G.

BARITONE'S FIFTY CONCERTS

Loyal Phillips Shawe Completes Active
Season—To Make Western Tour

Loyal Phillips Shawe, American Baritone

BOSTON, June 19.—Loyal Phillips Shawe, the concert baritone, has completed an exceptionally busy season of singing and teaching. Mr. Shawe's records show that he has sung over fifty engagements since the first of January, besides having had a large class of pupils at his Providence (R. I.) studio,

with whom he has conducted monthly recitals. Eighteen of his pupils are soloists in the various churches in and around Providence.

For the Summer Mr. Shawe is planning a trip through the Middle West, which will terminate at the Coast. Much of this trip will be for pleasure only, although there are a number of concert engagements included in the itinerary. Mr. Shawe has already booked a number of important engagements for his season next year. In speaking of "American-made Music" he expresses himself as being an ardent admirer of this stand, but adds that in making song programs he certainly will always have a place for the old masters. On his return to activities in the Fall Mr. Shawe will re-open his Providence studio in the Butler Exchange and open a studio in Boston, as well. W. H. L.

Cortelyou's Son a Composer

A dispatch from Boston of June 26 to the New York Sun says: "W. Winthrop Cortelyou, son of George B. Cortelyou, ex-Secretary of the Treasury, and F. Otis Drayton of Belmont, editor of the New England Conservatory Magazine-Review, have co-operated in the composition of an operetta, 'The Dream Maid,' portions of the music of which will have a first public hearing at Symphony Hall next Thursday evening. Mr. Cortelyou is a special student of composition at the New England Conservatory of Music. He is a graduate of Cornell, where he was prominent in dramatic and musical organizations. Mr. Drayton, who has written the lyrics and book of the operetta, is a Conservatory 1908 graduate. He is a member of the Apollo Club and prominent in local musical affairs."

sold some of his paintings. He was born in Parkersburg, W. Va., and came to New York twenty-two years ago.

Horace E. Lincoln

PROVIDENCE, R. I., June 24.—Horace E. Lincoln, a well known band musician and singer, died here Monday after a week's illness in his seventy-ninth year.

At the opening of the Civil War Mr. Lincoln enlisted in the Twenty-fifth Massachusetts regimental band, with which he served to the end of the war. For twenty years he was musical director of the Episcopal Church in North Attleboro and later was soloist in several churches in Providence. He was a member of the Old Slocum Post Quartet and also a veteran of the American Band. G. F. H.

Ferdinand Meine

LOS ANGELES, CAL., June 24.—Ferdinand Meine, a prominent orchestral leader in Los Angeles for twenty years, died here recently. Mr. Meine was well known in band and orchestral circles, having charge of the orchestra of the Mason Opera House for several years, succeeding Harley Hamilton. His son, Bernhard, now has the same orchestra. For twelve years Mr. Meine played first violin in the Los Angeles Symphony Orchestra. W. F. G.

Mrs. W. A. King

MARION, ALA., June 27.—Mrs. W. A. King, for the last forty years teacher of piano and organ at Judson College here, committed suicide on June 20 by jumping into a well at her home. Mrs. King was widely known in this State. She was for many years organist of Silvan Baptist Church. Poor health is thought to have caused her act.

Mrs. Esther Frances Kerner

Mrs. Esther Frances Kerner, musician and artist, died on June 26 at her home, 124 West Eighty-sixth street, New York. She was in her eighty-second year.



Karl Friederich von Glasenapp

Wagner's official biographer, Karl Friederich von Glasenapp, died a few weeks ago in Riga, where he was born nearly seventy years ago, says the New York Evening Post. His life of Wagner fills six big volumes, which are invaluable for reference, but written with no great literary art. He was an out-and-out champion of Wagner, and, according to his representations, there is no flaw in either Wagner's character or in any of his works, from the first to the last. He was a personal friend of the Wagner family, which supplied him with a great deal of valuable material not otherwise obtainable. He issued two other publications on Wagner, in which that composer's utterances on music, musicians and other topics are printed in alphabetical order. He was also a frequent contributor to the *Bayreuther Blätter*, the official organ of the Wagner party.

John Clayton Heaton

John Clayton Heaton, employed in the composing room of the New York Times for nearly nineteen years, and for many years manager of the "Bix Six" Band, an organization composed of members of the local branch of the typographical union, died on June 26 following an operation for appendicitis. He was fifty-seven years old. His home was at 204 East Thirty-ninth street. He was ill four days. Mr. Heaton took an interest in music and painting. He composed several marches for "Big Six" and had several compositions published. He also

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ENIGMA OF HARTMANN'S NATIONALITY

With Musical Dictionaries Giving Three Different Countries as His Birthplace, Violinist Merely Divulges the Fact That He Received All His Musical Education in America—Well-Rounded Creative Eminence of This Individual Artist

THERE is a prize ready for the man who can determine the nationality of Arthur Hartmann. For years I thought that he was an American, in fact, I was certain that he was born in Philadelphia of Hungarian parentage. Yet, when I talked with him a few weeks ago I learned that I was incorrectly informed. There seems to be a real mystery in connection with the birthplace of this exceedingly individual musical personality. Mr. Hartmann related to me that if I would consult several dictionaries of music and musicians I would find that he was born in Berlin, Philadelphia, Chicago, Hungary and Boston. It amuses him that this is so. I asked him to set me right. But all I learned was that he had received his entire musical education in America, barring lessons which he had on the *czimbalom* at the conservatory in Hungary's capital, Buda-Pesth.

Distinctly an American

Despite this one can feel that Mr. Hartmann is an American musician, for he reflects certain characteristics of this country. He doubtless is unconscious of it, but it is nevertheless true. He has lived in this country, he has toured here and he has been, since last September, located in New York City, where he is actively engaged in its musical life.

After his last American tour Mr. Hartmann went to Paris, where he established himself. He played and taught and he would be there to-day, had not the war made him feel that Paris was an unsafe place to be in the early days of last September. It was then that he and his family returned to New York. As no concert tour was planned, Mr. Hartmann decided to devote the winter to teaching, and he has been thus occupied during this past season.

It is difficult to refer to him musically as other than artist. He is a violin virtuoso, in the best, not the showy, sense of the word. Well do I recall his performance of Saint-Saëns's B Minor Concerto as soloist with the New York Philharmonic when Safonoff was conductor. That was on his first American tour. And his playing was magical, his performance of this concerto one of the most perfect I have ever heard. As a composer, Hartmann stands among the most interesting of contemporaries. I shall speak of his creative work later. Add to this an unusually keen pedagogic ability, an alert mind, a mentality that is far above that of the average musician and you have an idea of what his qualifications are.

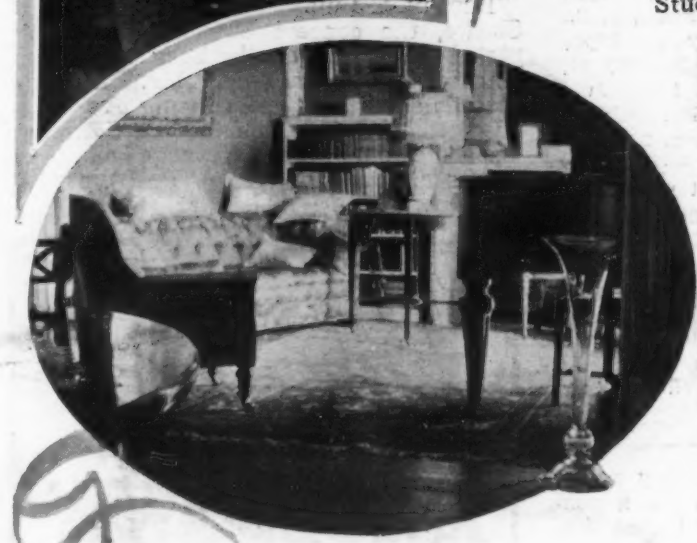
Militant for Serious Musicians

I like the way in which he stands up for the rights of the serious musician. He is militant on the subject and he re-

Photo by Mishkin



Camera Impressions of Arthur Hartmann, Violinist and Composer. On Left, a Recent Photograph. On Right, Mr. Hartmann Playing His *Czimbalom*. Below, a Corner in His Paris Studio



fuses to retire a single step. Realizing the nobility of the calling for which he has been chosen he rebels at compromises. He dislikes the sensational, he is an enemy of the personal, when it is injected into an artist's career as an artist. Just as this violinist-composer objects to divulging his nationality, so does he dislike the statement that he is a pupil of this or that man.

"I have found that credit to the teachers who really do the work is so rarely given that I don't want to be known as anybody's pupil. Of course, I had teachers in violin. Charles Martin Loeffler taught me for a while, and I think I gained a great deal from him. And his influence doubtless had an effect on my later musical life. I was just a bit more than seventeen years old when I left him. As for composition, I did it all myself—barring a dozen lessons which I had from a teacher. I decided after that that I knew more about resolutions than he did. So I set to work and composed."

Master in All Forms

I know few living composers who have shown themselves masters of all forms as has this singularly gifted man. He has written everything, from short violin pieces, through symphonic poems for orchestra to choruses for mixed voices with orchestra. When I first made the acquaintance of some of his songs—it was

at a recital given by the American baritone, Charles W. Clark, at Mendelssohn Hall, five years ago, I expected to hear music such as a violinist whom I knew to be a good musician might write. Well do I remember my surprise at listening to very individual modern music in these songs. And I was certain that Arthur Hartmann, violinist, was also a real figure in creative music. Many fine songs has he given us, among the best of them a setting of Stevenson's "Requiem," a grim Ballade, "A Fragment," "A Child's Grace," "In a Gondola" and "Sleep Beauty Bright." A Symphonic Poem, "Timár," after Maurice Jokai's once popular novel, "Der Goldmensch," lies on Mr. Hartmann's desk.

He assured me recently that he actually wrote it at seventeen and that the revision has been slight. Beautiful music is this, modern and vital. In it he has contrasted the two elements, which stand at opposite poles in the story, by the keys B Major and C Minor; and he has obtained a uniquely calm and thrilling effect by placing these two triads one after the other and modulating enharmonically on the D Sharp, which becomes E Flat, of course. The scoring is masterly, the writing for the instruments, though very difficult, idiomatic in every instance. Then there are superb choral compositions, taxing to sing, to be sure; yet is this not true of mostly all music that is worth while?

New Editions of Sonatas

I asked Mr. Hartmann what he had been doing in composition since he had returned to America and I learned that he has been working on a new edition of the Six Solo Sonatas (or Suites) for the violin by Bach. He has put much thought on the work, which is an exhaustive one, has pointed out how they should be played. For Bach's notation is such that it does not always indicate the exact manner of execution. And he

has cleared up the additions of many editors under whose hands these pillars of violin literature have come. Of rare interest also is a set of six sonatas for the violin by Felice di Giardini, an Italian composer, who flourished in 1710, which Mr. Hartmann has virtually reconstructed. They were brought to his attention in Paris by his friend, Walter Morse-Rummel, the composer. Mr. Rummel found them and, knowing Mr. Hartmann's rare gifts, entrusted him with them. There was nothing but the violin part and a bare figured bass for him to work on; he wrote complete piano accompaniments for them, as well as editing the violin part and bringing it up to date by subjecting it to the possibilities of modern violin technique. The set will be published in the near future.

In connection with this the violinist told of how the manuscript was almost lost. "When we left Paris," he related, "in September we brought very little with us. Into the one trunk which we were allowed to take I tossed among other things the Giardini manuscripts. The trunk was lost at Marseilles. There we bought some necessary things and proceeded across the Atlantic. Several months after I learned that my trunk was coming on a certain steamer, which was on its way to New York. And while that steamer was in the dock a fire broke out on it. But my trunk was saved!"

Many Transcriptions

Not only does Mr. Hartmann compose, but he has done many important transcriptions, among them such things as MacDowell's "To a Wild Rose" and "Claire de Lune" Debussy's "Il Pleure dans mon coeur" and "Minstrels," the last from the great Frenchman's first book of *Préludes*. And only a month ago Mr. Hartmann's Suite in Ancient Style for violin with piano accompaniment was published. In it he displayed a remarkable gift for writing in the Bachian manner, yet providing a constant interest, so that the person hearing it does not get the impression that he is being served with the dust of old masters.

You will not find this musician ready to deliver opinions on what is being written for the violin to-day, or whether any one has written an important violin concerto since Brahms. One remark of his about violinists is worthy of quoting. It is the remark of a musician and it is exceedingly Hartmannesque. Just as we were ready to go he said: "Violinists ought to be good musicians in order to avoid the narrowness of homophony." In that sentence is summed up much of Mr. Hartmann's feeling on the subject of violinists; and I think it expresses his distinguished musicianship, a musicianship which deals not in the single line of music that he knows as a violinist, but in a higher and more profound realm, that of the composer.

During the coming season Mr. Hartmann's *Preludes* for the piano will be played by Frances Moore, Alexander Raab and Ethel Leginska.

A. WALTER KRAMER.

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To the Editor of MUSICAL AMERICA:

Enclosed find subscription for another year. I enjoy your paper. It keeps me in touch with the musical world.

Yours truly,

MRS. N. G. MCKINNEY.

Meridian, Miss., June 23, 1915.

The festival committee of Worcester, Mass., has announced the engagement of Mme. Anita Rio, soprano, to sing in the fifty-eighth musical festival. Mme. Rio will be one of the soloists for Pierne's "Children's Crusade."

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